VOGUE

INCORPORATING VANITY FAIR

MIDWINTER
NORTH AND SOUTH

JANUARY 1, 1940 PRICE 35 CENTS

V 0 © THE CONDÉ NAST PUBLICATIONS, INC.

LADY, LET YOURSELF BE TEMPTED! These fruit-rich Americannon colors in Cannon towels are ripe for choosing right now, in midwinter. There's a warm new Elberta Peach; a lush yellow like autumn pears streaked in brown; a delicious new dusty blue and a dubonnet that makes you think of grapes. All in firm, solid, first-quality Cannon towels, at tempting prices. Cannon, you know, makes so many towels (in the world's largest towel mills) that they can give you wider variety and better values all the way from 25c to $2. Cannon Mills, Inc., New York. CANNON TOWELS • CANNON SHEETS • CANNON PURE SILK HOSIERY

"CANNON" fine quality COLORS GUARANTEED FAST

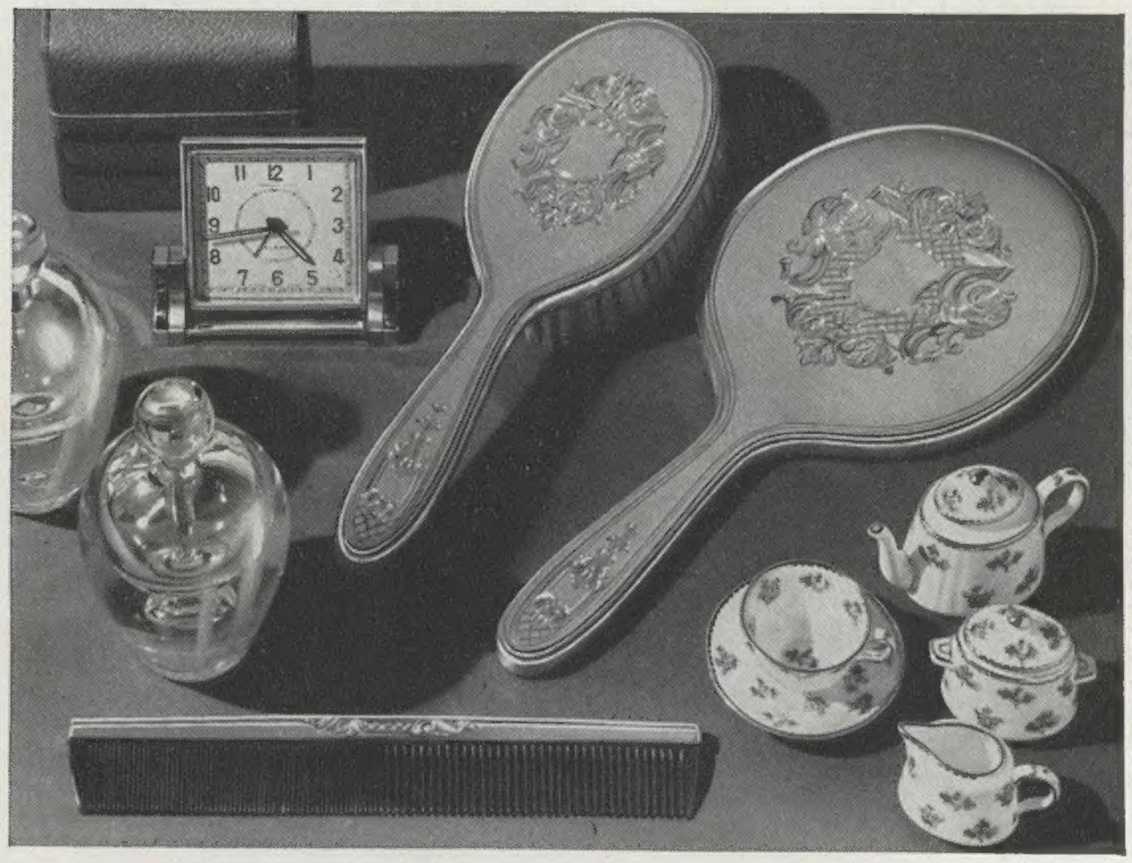
GOLD WATCH BRACELET	$87.
GOLD, SAPPHIRE AND DIAMOND BRACELET	385.
RUBY AND DIAMOND RING	940.
DIAMOND CLIP BROOCH	2150.

TIFFANY & CO.

GIFTS OF TRADITIONAL QUALITY
SMART DESIGN AND FINE WORKMANSHIP

FIFTH AVENUE & 37TH STREET
NEW YORK

GLASS PERFUME BOTTLES, EACH	$5.
GILDED METAL CLOCK WITH ALARM IN PIGSKIN CASE	36.
STERLING SILVER HAIR BRUSH	39.
STERLING SILVER HAND MIRROR	50.
STERLING SILVER MOUNTED COMB	11.
MINTON CHINA MINIATURE TEA SET WITH CUP AND SAUCER	10.



ON THE BEACH AT THE Roney-Plaza

Fashion Approved Enka Rayon

Fashion flies south and the clothes seen during the Florida season set the pace for summer. At the Roney-Plaza on Miami Beach celebrities bask in the sun in the newest and gayest of beach togs. Here smart fashions in Enka Rayon find ready acceptance.

The Roney-Plaza Hotel at Miami Beach

A corseted look through the midriff in a bathing suit of Enka Rayon chevron striped jersey. $10.95. Crisply tailored slacks in striped surah twill woven with Enka Rayon. $17.95

Best & Co. · New York · Miami Beach · Palm Beach

This Enka Fashion Approved Tag is the symbol of verified quality and approved fashion.

THE FASHION NAME IN RAYON **ENKA RAYON** STANDARD OF SUPERFINE YARNS

206 Madison Avenue, New York

Vogue
January 1st, 1940

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Vol. 95, No. 1
Whole No. 1619

"BUTTONS"

Best's new Hi-Ho suits

FOR *Young Cosmopolitans

V70

V71

Most versatile item in your wardrobe . . the go-everywhere long coat suit. You wear the coat over separate frocks, the skirt with your pet sweaters and blouses. And these, with their trim double rows of buttons, have the simplicity and good taste so typical of Best's Young Cosmopolitans' fashions for sizes 11 to 17. Cadet . . flared skirt and double breasted coat of covert cloth with twin rows of shining metal buttons, Earl-Glo rayon twill lining. Model V70. Cadet blue, 25.00. Young squire . . flared skirt and double breasted coat of wool mixture tweed with Earl-Glo rayon twill lining. Model V71. Oatmeal, gray, or navy. 19.95.

Mail orders filled

BEST & CO.

Fifth Avenue, New York

*Reg. U. S. Pat. Off.

GARDEN CITY MAMARONECK EAST ORANGE BROOKLINE ARDMORE GROSSE POINTE CLEVELAND HEIGHTS WASHINGTON, D. C.

COPR. 1940—AMERICAN VISCOSE CORP.

Crown Tested Rayon Fabrics

A Sunshine Fashion in a Crown Tested Rayon crepe, contrasting blue with rose. As seen at Burdine's, Miami.

American Viscose Corporation
200 Madison Avenue, New York City
World's Largest Producer of Rayon Yarn

THE FIRST NAME IN RAYON . . . THE FIRST IN TESTED QUALITY

HOYNINGEN-HUENE

Beauties in Marganza

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

It's a Silk print!

A dinner dress of white silk chiffon on which graduated shells frame irregular floral designs in beautiful clear blues and reds. The black girdle bodice with its lacy detail is a part of the print.

There's nothing like a Silk print for sheer charm. In a good silk print there is a quality, inherent in the fiber, which belongs to silk alone. You'll notice the difference the minute you put on a good Silk dress. It feels different. It looks different. And in some subtle way you look and feel different too! It's that inner glow that comes from knowing you're wearing the best.

INTERNATIONAL SILK GUILD · 250 FIFTH AVENUE · NEW YORK

Bonwit Teller

GEORGE PLATT LYNES

The Lily White Elaine

Magnificent original by that great dressmaker

Nettie Rosenstein. With fine craft, she takes a sculpturally textured

French white piqué and across its full sweep of skirt, arabesques a medieval *grille* of imported Point-Venise type lace.

The starched white lace outlines the bosom, climbs the shoulders. Misses' sizes, 285.00 Gowns–Sixth Floor

FIFTH AVENUE • NEW YORK

TO WEAR UNDER SUN-DRENCHED SKIES •

If you cannot find Tropique in the L'Aiglon department of your favorite store write to Biberman Bros., Inc., 1350 Broadway, N. Y.

Westward bound? Wait till you see this spritely one-piece playsuit of striped seersucker, priced at $8.95! Others of imported novelty material up to $49.95. We announce our latest shop, now open in the NEW ARROWHEAD SPRINGS HOTEL, *in addition to our other resort shops at Palm Springs, Pasadena, Del Monte, Santa Barbara and Coronado.*

Now in their Second Edition

EARLY AMERICAN PRINTS

Beautiful SWANBACK Crepes... every one an IVORY-WASHABLE

A SECOND EDITION of quaint Early American Prints to delight you! Whether you sew, and make your own dresses, or choose a ready-to-wear McKay Classic (now in fine stores) you'll love the whimsy of these new designs. "Olde Calico," "Stagecoach," "Wreath and Stars" or "Patriotic Eagle." Patterns so full of personality you'll find one that seems designed just for you. All the newest Spring shades from soft flower pastels to brilliant, heart-warming colors. This smooth "Swanback" crepe is the easiest fabric you ever tried to sew. It cuts and drapes beautifully, and the small all-over designs require no tricky matching at seams. Even an amateur can make herself a dress! Give your new dress gentle Ivory Flakes care. That's what the fabric manufacturer advises to keep colors bright and crepe soft and smooth.

99 44/100 % pure

SWANBACK... A Cohama Fabric of Enka Rayon

AT FINE STORES EVERYWHERE IN THE PIECE GOODS & DRESS DEPARTMENTS

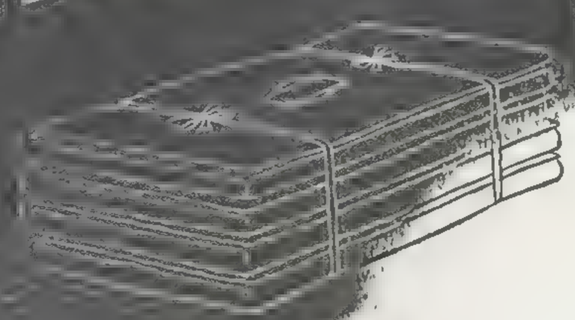
TRADEMARK REG. U. S. PAT. OFF. • PROCTER & GAMBLE

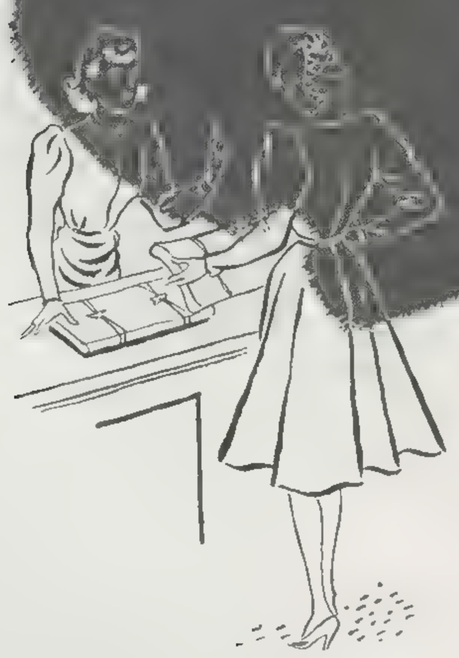
Original by
Joseph Whitehead

man's-eye view of beauty and the beach
and for that magic stretch much thanks
At such a time as this our best roads lead invitingly to those golden sands. While the pencils of our best designers lead invariably to the suave technique of "Lastex" yarn, for fit, comfort and control, on land and sea. And so a sister act in "Gulls in Gingham" print, which comes in blue, lacquer red and green. On the right, a princess style "Hollywood"* satin swim suit, with quarter skirt, modified V neck, adjustable shoulder straps, woven of rayon, cotton and "Lastex" yarns, sizes 32 to 40. On the left, a three-piece "Matletex"* ensemble consisting of a fitted camisole bra with puffed sleeves and brief trunks for the swim, and a slip-on ballerina skirt for the beach, sizes small, medium, large. The ensemble material is a sea-going cotton broadcloth shirred with "Lastex" yarn. Cole of California makes the "Snug" model matching shoes, the fabric shirred with "Lastex" yarn, small, medium, large sizes. When you choose your beach wardrobe give yourself the advantages of The Miracle Yarn. » » Just make it a point to ask for it by name.
*REG. U. S. PAT. OFF.
WEST COAST-MANCHESTER MILLS, INC., LOS ANGELES
Lastex REG. U. S. PAT. OFF.
. . . THE MIRACLE YARN THAT MAKES THINGS FIT
An elastic yarn manufactured exclusively by United States Rubber Company, 1790 Broadway, New York City
UNITED STATES RUBBER COMPANY
US
TRADE MARK

Save $6.60

ON A DOZEN SHEETS*





WAMSUTTA *Supercale*

REG. U.S. PAT. OFF.

AT THE JANUARY WHITE SALES

ARE you like most people — susceptible to bargains? Then you should know the difference between the annual January Sales of Wamsutta *Supercale* and the continuous bargain offerings of other sheets.

Your favorite store's January White Sale is your one chance of the year to lay in a supply of these superlatively fine, long-wearing sheets and pillow cases at a real saving. . . . But be sure that you find the Wamsutta *Supercale* label on the hems. It is your infallible guide — always — to the "Finest of Cottons."

★ January White Sale Prices save you $6.60 on a dozen 72 x 108 Wamsutta *Supercale* sheets. Prices of other sizes are reduced in the same proportion. WAMSUTTA MILLS, New Bedford, Massachusetts.

WAMSUTTA *Supercale* SHEETS & PILLOW CASES

REG. U. S. PAT. OFF.

THE EDITORS OF VOGUE ANNOUNCE A

PHOTOGRAPHIC

FOR COLLEGE SENIORS — MEN AND WOMEN

2 Awards of Careers with the Condé Nast Studios

8 Cash Prizes ★ Honourable Mentions

IF you have imagination, a knack with a lens and a serious interest in photography, Vogue's Photographic Contest for college seniors gives you an unusual opportunity to step straight from the classroom into an exciting career.

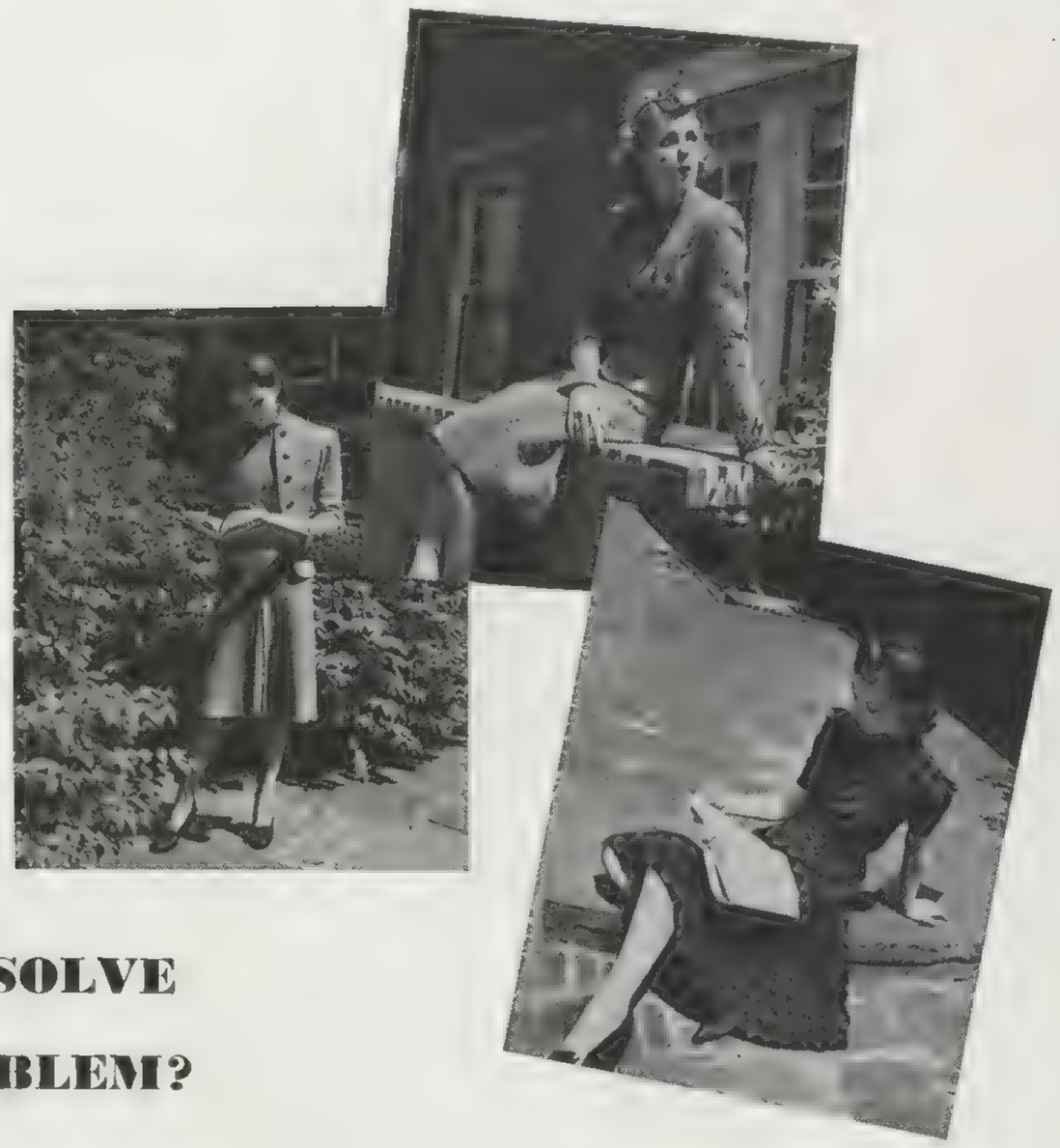
The contest offers two career prizes—one for men, one for women—consisting of a six months' apprenticeship, with salary, in the Condé Nast Studios in New York—with the possibility of a permanent position on completion of the period of apprenticeship.

The Editors of Vogue believe that this contest will contribute to the cause of good photography which has, for many years, been a tradition of the Condé Nast Publications. Among the outstanding artists who helped to create this tradition are Baron de Meyer, Edward Steichen, Charles Sheeler, Anton Bruehl, Ralph Steiner, George Hoyningen-Huené, Lusha Nelson, Cecil Beaton, John Rawlings, André Durst, Roger Schall, Horst, and Toni Frissell. Many of them achieved much of their finest work in collaboration with the London, Paris and New York studios of the Condé Nast Publications. The opportunity to work in these same studios, to acquire the technical and artistic knowledge essential to a career in photography, is now being offered to the winners of this contest.

In its search for fresh young talent, it is natural for Vogue to turn to the colleges, where there is a keen interest in photography and a background in the arts well able to produce the type of photographer suited to Vogue's editorial requirements. The Editors of Vogue believe that among the student body of our American colleges there are many promising photographers. They hope that this contest will discover them.

The contest will be composed of a series of eight photographic problems to be presented in Vogue. These will cover a wide range of topics, including outdoor and indoor shots, action, still life, etc. Entrants will thus have full scope for demonstrating their particular talents. A typical problem appears on the opposite page. Test yourself on it and see whether you are sufficiently advanced in photography to enter the contest. If you think you are, fill in the application blank and take the first step towards a career with Vogue.

CONTEST



CAN YOU SOLVE THIS PROBLEM?

Here is a sample of the type of problem that will be presented in Vogue's Photographic Contest. This problem is, of course, not a part of the contest, but you might have a try at it just to test yourself and see how your own efforts compare with the example.

* * * *

The three pictures shown above are examples of the many ways in which to treat a specific photographic problem. The problem is to photograph a young woman in outdoor campus clothes against an interesting background, with props and accessories suggesting a college atmosphere. Imagine that your photograph is to be used as an illustration for an article dealing with fashions for college girls.

The clothes must be shown clearly, and the texture of the material emphasized. At least a three-quarter view of the figure is required. The finished photograph should be an 8 x 10 print or enlargement, on semi-mat paper, double weight, unmounted. The print must have brilliancy and sharpness. It must be finished in blue-black tones. Do not submit prints on cream or buff paper

CONTEST RULES

1. Each entrant must be a member of the graduating class of 1940 in a United States college or university which grants a recognized A.B. or B.S. degree.

2. Each entrant must fill out a questionnaire which may be mailed immediately, or with the answers to the first two problems, not later than February 20th.

3. Vogue's Photographic Contest will consist of a series of 8 problems to be published in Vogue. Problems 1 and 2 will appear in February 1 Vogue; problems 3 and 4 in March 1 Vogue; problems 5 and 6 in April 1 Vogue; problems 7 and 8 in May 1 Vogue.

4. Entries for each set of problems must be mailed on or before the 20th of the month in which the problems appear. You may submit 1 to 3 prints for each problem. Entries received with insufficient postage will not be accepted.

5. The judges of the contest will be the Editors of Vogue. Their decision will be final.

6. Prizes of 6 months' positions, with salary, on Vogue's photographic staff will be awarded to the two winners. In addition to the two career awards—one for men, one for women, cash prizes and honourable mentions will be awarded for the best photographs on each problem.

7. The winners of Vogue's Photographic Contest will be announced on or about June 15, 1940, and will join Vogue's New York studio for a period of at least six months. Upon satisfactory completion of the period of apprenticeship, winners will be eligible for a permanent position with Vogue.

Vogue's PHOTOGRAPHIC CONTEST

420 Lexington Ave., New York City

Please send me the entry blank and questionnaire which I must fill out in order to enter Vogue's Photographic Contest.

NAME_____
(PLEASE PRINT CLEARLY OR TYPE)

ADDRESS_____

_____

1-1-40

SENIOR AT_____ COLLEGE OR UNIVERSITY

YOUNG VIEWPOINT Fashions

if misses' sizes don't fit you
..and you won't wear women's styles

High style for you who are five feet six inches and less!...high style miraculously interpreted, with waist-lines in the right place...plenty of room through bust and diaphragm...hips that lie straight and flat...a silhouette that creates an amazing illusion of tall slenderness. Built on a unique new last that assures perfect fit with a minimum of alterations. Young Viewpoint Fashions* come in sizes 16Y to 24Y...and Y stands for YOUNG! (*Left*) Lavish trapunto embroidered bolero and shell-tucked skirt. (*Right*) Dainty, Beauvais embroidered bolero over smart dress. Priced around $25.00.

Featuring "Swing Parade", a Bloomsburg fabric woven with Celafil* the new abraded Celanese rayon yarn.

*Reg. U. S. Pat. Off.

At FRANKLIN SIMON'S, NEW YORK; MARSHALL FIELD & CO., CHICAGO; ABRAHAM & STRAUS, BROOKLYN
STRAWBRIDGE & CLOTHIER'S, PHILA.; MAY CO., CLEVELAND and LOS ANGELES; FAMOUS-BARR CO., ST. LOUIS
For nearest store and fashion booklet, write to Young Viewpoint Fashions, 1400 Broadway, New York City

George Platt Lynes

DACHÉ HAT • FRENCH ROOM

American affinity . . . the companion coat and dress . . . first in the hearts of our countrywomen for 1940. Field's Salon collection begins at $69.75. Great finesse marks the navy Rodier wool coat shown here, superbly fitted over a naive china-blue silk print with drawstring neckline. In grey and white, it's a perfect traveler. The costume, $175.

Marshall Field & Company

CHICAGO

COMING FEBRUARY FIRST

VOGUE'S ★ THIRD ANNUAL AMERICANA NUMBER ★ ★ ★

★ featuring the two Americas—North and South

★ Protected by two vast oceans—united as never before by common frontiers of interest—the Americas stand today a living symbol of international amity in a war-torn world. It is to these Americas—good neighbors in spite of the differences in language, customs and temperament—that Vogue dedicates its third Annual Americana Number. In it, Vogue brings you not only the staccato excitement of the North American scene, but the brilliant, vivid life of the Latin Americas, creating for you a South American Vogue-within-Vogue.

★ Vogue's Third Americana Number dramatizes the new spring fashions, which are ready to make their début in the shops: American clothes and shoes, hosiery and hats, corsets, costume jewelry and cosmetics ★ ★ ★ It portrays contemporary America as seen through the eyes of distinguished writers, artists, and photographers ★ ★ ★ It spotlights current American phenomena ★ ★ ★ In short, Vogue's third Americana Number unfolds a stirring panorama of the abundant life which Americans on two continents, lead today.

On sale January 25th at your newsstand, 35c

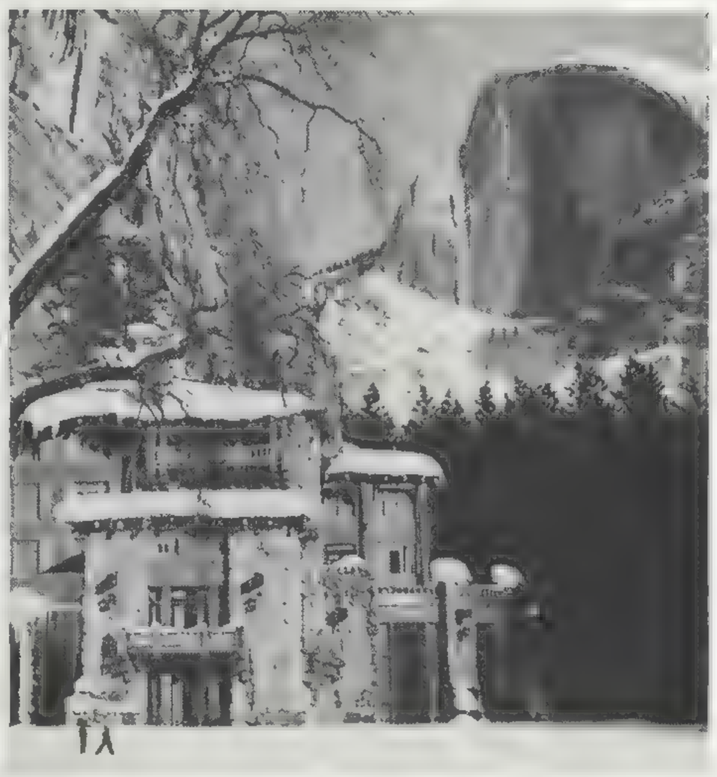
Travel the "MAGIC TRIANGLE" this winter!

Here's a winter vacation that can't be matched anywhere in the whole, wide world—a vacation of two thrilling weeks, or months or longer in California's "Magic Triangle"—San Francisco, Yosemite's matchless winter sports and all the sports of summer at Del Monte!

1 • Your vacation starts on the swift Streamliner *City of San Francisco,* streaking over Southern Pacific's historic Overland Route from Chicago to San Francisco in 39¾ hours—only one day and two nights from winter to summer! Or you can take the royal *Forty-Niner,* or the luxurious *Overland Limited.*

2 • San Francisco's Hotel Mark Hopkins, high atop fashionable Nob Hill, is only a few minutes from the heart of this gracious city where the winter climate is clear and mild. From the Mark's spacious windows you'll see merry cable cars on storied streets and look across Chinatown to the bridged Bay.

3 • You'll dine and dance to the music of famous orchestras in four distinguished hotels —the Mark Hopkins, St. Francis, Fairmont and Palace—then explore gay cosmopolitan night spots of this magic city that never sleeps.



4 • Then, Yosemite, only a few hours from San Francisco. Here the magnificent Ahwahnee Hotel welcomes you to the Sierra winter sports capital of California. You'll ski down great, swooping slopes—in ideal weather, sheltered from icy winds.

5 • You'll treasure the memory of moonlight sleigh rides beneath the towering granite walls of Yosemite Valley. You'll toboggan, and you'll skate on the West's largest outdoor rink.

6 • Then, Del Monte, just five quick hours from Yosemite's winter fairyland. Here on the shores of Monterey Bay, you'll enjoy the sports of summer in a latitude the same as Tunisia, Africa!

7 • You'll golf on four brilliant courses, including world-famed Pebble Beach, discover the lovely Seventeen-Mile Drive and a hundred miles of bridle path that roams pine-scented forests beside the sea. You'll play polo and tennis, relax in the warm sunshine, and return again and again to the gracious hospitality of Hotel Del Monte.

This, in brief, is the glorious winter vacation we promise you in San Francisco, Yosemite and Del Monte —a day's ride from Los Angeles along the most beautiful coast in the world. Nowhere else can you enjoy so grand a vacation so inexpensively. Your travel agent has all the details. Why not call him today?

A DIRECTORY OF FINE HOTELS & RESORTS

VOGUE'S TRAVELOG

THE "I'S" HAVE IT: MISSISSIPPI. To our unenlightened minds Mississippi and show boats jes' kep' rolling along, and we never stopped to think about the Gulf Stream, and the Coast which undoubtedly borders it. But it seems we are the only people who didn't stop to think about it, because for at least fifty years or so people from all over the country have been migrating there, especially during the winter months when the climate is positively paradisial.

If you choose your resort for climatic reasons, don't miss it. The rains just never come. There are only about forty-five not-so-nice days a year, which is phenomenal!

But that isn't the Gulf Coast's only attraction. Not at all. It's got all the charm of the Deep South, with the sea as an added attraction. Lovely landscaped estates, overflowing with moss-festooned trees and shrubs that have those fascinatingly poetic names: magnolias, azaleas, oleanders, wisteria.

And of course there are all the things that one looks for at resorts: fishing, riding, golf, etc. Plus lovely rides to famous historic spots. You can relax and let the atmosphere get you—or you can let the brisk sea air invigorate you toward a gay time. And we must mention the *pièce de résistance* —traditional southern cooking, done by clever Creole cooks.

Pass Christian (which is also a delightfully poetical name, we think) is one of the chief possessors of all this. It's a unique spot, especially in this day and age, for nature and man-made things have been relegated to their proper places, and get along without a squabble. The natural settings are wholly untouched—and they're perfectly lovely. Yessiree. The fame of Mississippi is spreading—and no wonder, say we.

ARIZONA

Castle Hot Springs

Castle Hot Springs. Distinctive winter resort. No dust. Excellent horses. Swimming. Sun bathing. Tennis. Golf. Amer. Plan. Walter Rounsevel, Mgr.

Chandler

San Marcos Hotel & Individual Bungalows. 250 acres of luxurious playground. 18-hole golf course. Swimming. Tennis. Riding. Robert Foehl, Manager.

Phoenix

Hotel Westward Ho. Premier hotel of the Southwest, in world-famous Valley of the Sun. Midtown with desert resort atmosphere. Am. & E. Plans. Bklt.

Tucson

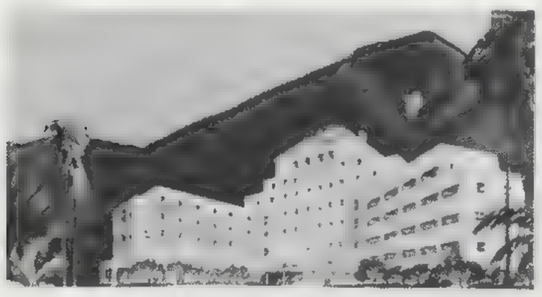
Arizona Inn. Arizona's foremost resort hotel. Charming garden rooms all with Sun Terrace. Swimming Pool. Tennis. Riding. Sunshine. M. Bennett, Mgr.

Pioneer Hotel. Southern Arizona's finest, 250 rooms, each with bath. European. Coffee Shop. Dining Room. Roof Garden. Sun Deck. Sensible rates.

Santa Rita Hotel. 250 rms. Tucson's Social center; Western hospitality & atmosphere. Excellent cuisine; Famous dance bands. Polo, Golf. Nick Hall, Mgr.

CALIFORNIA

Arrowhead Springs



ARROWHEAD SPRINGS HOTEL

World's finest restorative waters in California's garden spot in the San Bernardino foothills. Altitude 2,000 ft. Combining stimulating benefits of nearby desert and mountain air. Beautifully appointed new hotel and bungalows. Mud baths. Steam caves. Medical dept. Swimming pool. Cabañas. Golf, tennis, skiing, riding. 90 minutes from Los Angeles. Write for folder.

La Jolla

Casa De Manana. Distinctive Resort near San Diego on cool shores of the Pacific. American & European plans. Table d'Hôte dining room service.

Ojai

Ojai Valley Country Club. Golf, horseback riding, all outdoor sports. Peaceful and secluded. Climate unexcelled. Write for reservations and booklet.

Riverside

Mission Inn. California's historic hotel. In lovely Riverside. Art treasures. All sports. American or European plan. Rooms $3.50—up. Write for folder.

Santa Monica

Miramar Hotel. Mid beautiful gardens, atop the Palisades on the Pacific. Hotel rooms, bungalows and apartments with hotel service. A. or E. plan.

DISTRICT OF COLUMBIA

Washington

The Lee House. 15th and L Sts., N.W. 4 blks. to White House, 2 blks. to Nat. Geo. Bldg. 250 rms. with bath from $3 single, $4.50 double. K. W. Baker, Mgr.

FLORIDA

Clearwater

Fort Harrison Hotel. Overlooking Clearwater Bay and Gulf of Mexico. Golf, bathing, fishing. Amer. or Eur. plan. 253 rooms, moderate rates. L. G. Davis, Mgr.

Daytona Beach

Daytona Terrace. Hotel rooms and service housekeeping apartments. Fireproof. Spacious gardens and orange grove. Convenient location. Moderate tariff. Booklet.

Princess Issena, The Inn and Cottages. A delightful hotel in a perfect setting catering to a selected clientele. Now open. Henry W. Haynes, Prop.

Dunedin

Hotel Fenway. One of the West Coast's finest resorts. Beautiful tropical setting. All sports. C. Townsend Scanlon, General Manager.

Fort Lauderdale

LAUDERDALE BEACH HOTEL

New, modern—ocean front between Miami and Palm Beach. 150 rooms with bath, steam heat. Spacious lounges, sun decks, beach walk, patio. Homelike, friendly—ownership management. American Plan, superior cuisine. Intimate, quiet, yet just around the corner from all that's going on. Clientele carefully restricted. Booklet, reservations: A. H. Ogle, Managing Director. P.O. Box 2009.

FLORIDA

Jacksonville

Hotel Windsor. Heart of city facing beautiful Hemming Park. Large rms.; unique parlors; terrace dining room; wide porches. Lobby entrance to garage.

Marineland

Marine Studios, world's only oceanarium, presents mysterious undersea life, viewed through 200 portholes. On Ocean Blvd., south of St. Augustine.

Miami

The Dallas Park. Rooms, apartments, penthouses. Roof sun bathing. 11 stories, overlooking beautiful Biscayne Bay. Moderate rates. M. F. Whelan, Mgr.

The McAllister. Downtown Miami, facing beautiful Bayfront Park and Biscayne Bay. 550 rooms with bath and shower. Leonard K. Thomson, Manager.

Miami Beach

THE FLAMINGO

All that is best in resort life. Swim, play golf, tennis, dance—or if you prefer, relax beneath sunny skies on a luxurious 12 acre tropical estate. Rendezvous for school and college girls and boys. Carefully restricted clientele. Bungalows. Uniformly fair rates. C. S. Krom, Manager. N. Y. Office: 11 W. 42nd Street. BRyant 9-6348.

Miami Beach

Hotel Good. Enjoy a gracious, homelike atmosphere in the exclusive, north shore district. Private beach, restricted clientele. Fred S. Rossner, Mgr.

FLORIDA

Miami Beach

THE HOTEL PANCOAST

Most exclusive resort hotel in America. Located in an exotic tropical setting directly on the Ocean front. Private bathing beach and cabaña club. Restful atmosphere, yet close to all seasonal activities. Outdoor sports all winter. Open all year, American plan during winter season. Write or wire to Arthur Pancoast, President; Norman Pancoast, Manager.

Miami Beach

THE WHITMAN BY-THE-SEA

"Aristocrat of Miami Beach" . . Occupying full block between Ocean and Indian Creek in highly restricted section. Private bathing beach, Marine terrace for dining, dancing and deck sports. Convenient to all attractions. Unrivalled cuisine and service. European Plan. Selected clientele. Reservations in advance. Illustrated 32-page booklet on request to Fatio Dunham, Manager.

FLORIDA

Miami Beach

THE WOFFORD

Exclusive location on Ocean Promenade at 24th Street. Private beach, bather's elevator. Every room faces ocean or lake. Tub-showers in all rooms. Private dock. Solarium. Nightly dinner dancing. Magic Bar, unique, brightest spot on Beach. One block to shops, night clubs, etc. Excellent food, service. American or European Plan. Booklet and rates on request. Write today.

Orlando

Hotel Wyoming. Restful, tropical setting. Every service and convenience. Close to shops, entertainment, sports. American plan. C. DeWitt Miller, Mgr.

Palatka

Ravine Gardens. A floral fairyland, over 105,000 azaleas, host of other tropical plants. See it while in Florida.

Palm Beach

Palm Beach Hotel. An exclusive hotel offering superlative service, finest cuisine, luxurious atmosphere. Am. & Eur. Plan. All sports. Booklet. J. J. Farrell, Mgr.

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QUIZ NO. 3 (due February 10)

Answer any four of the following questions. Please number your answers.

1. What do you think of the "Under Twenty" features in Vogue? (See page 90 in the December 1 and page 70 in the December 15 issue.) Suggest other ideas around which these features could be centered.

2. You are in charge of a window of a large Fifth Avenue department store, and must show ski clothes, accessories and equipment. Describe, sketch or illustrate a plan for such a window display.

3. Select any three of "Vogue's 50 Gifts", pages 108 to 113 of the December 1 issue, and describe them in the "Shop-Hound" manner, using 50 to 100 words for each description.

4. Write 200 words comparing Vogue's "Designs for Dressmaking" (see page 106 of the December 1 and page 90 of the December 15 issue) with the pattern pages of other magazines. Do you like Vogue's methods of presentation? Do you make your own dresses, or have them made from patterns?

5. Plan a cover for the February 15, March 1 or March 15 issue, suggesting a drawing or photograph of a suitable subject for the issue which you choose.

6. Write a commentary of 250 words on a current movie. (Example: the feature on *Pinocchio*, page 70 of the December 1 issue of Vogue.)

7. Limiting your copy to 250 words, write a thumb-nail sketch of any famous living American, in the manner of the feature, "Sibelius at Villa Ainola", page 104 of the December 1 issue.

8. Draft a letter to Madame Chiang Kai-Shek, asking her to write an article for Vogue describing western influence on women's dress in China. Outline briefly the main points you would like to have her cover.

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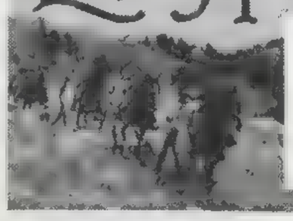

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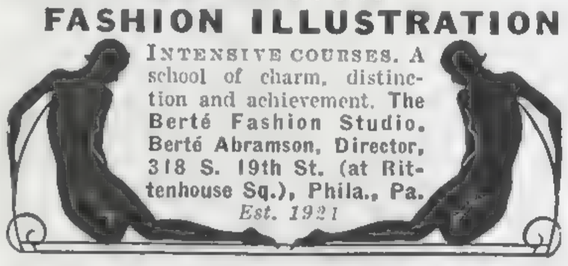
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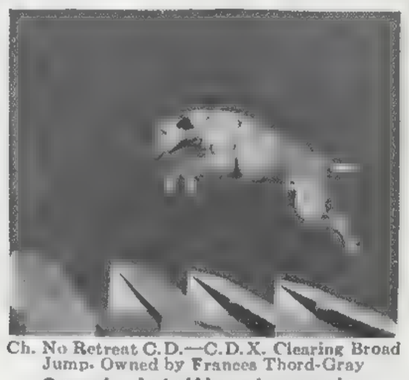

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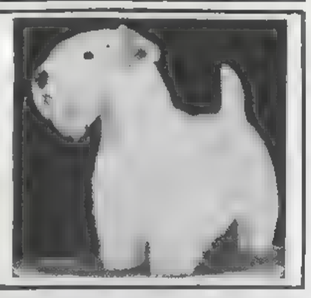

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"He is an Irish gentleman of the deathless old school; a fiery, true gentleman, from the tips of his braced toes to the rough thatch of his crown. He is more; he has a heart three sizes too big for his shaggy body; a heart that is as white and clean as a Knight Errant's.

"He is no bully, but he will flinch not one one-hundredth of an inch from the fight that is forced on him be the odds ever so impossible against him.

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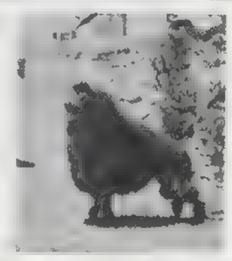

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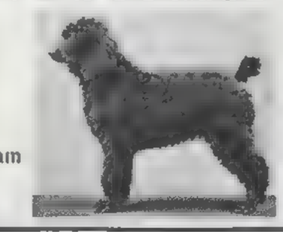

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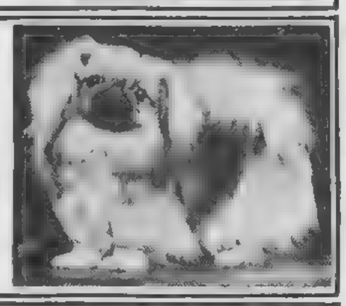

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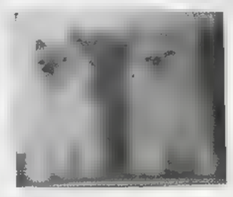

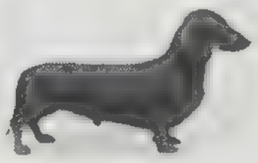

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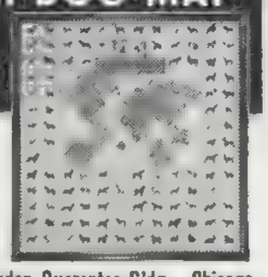

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MANUEL TRANSFORMATIONS—Puffs, curls, side and back pieces, bobs, gentlemen's wigs & toupees. Costs no more to buy from a specialist. 10 Rue Royale, Paris, and Manuel Building, 988 Second Ave., New York

HAIR REMOVAL

HAIR FREE SKIN. Root Out removes superfluous hair from below the surface of the skin and discourages regrowth. Marian-Suzanne, 18 West 57th Street, New York City. Phone for free consultation. CIrcle 7-5693

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NOVEL SERVICE brings you selection of nationally advertised creations (from $3). Subtle! Striking! Refund for any returns. All postage paid. Celia S. Alexander, 3211 Beverly Rd., Brooklyn, N. Y. Call evenings, IN. 2-4198

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THE BEAUTY OF LINEN AND LINGERIE is preserved and enhanced by our skilled staff. We do all branches of laundry work. Delivery: Westchester, Greenwich & L.I. Alma Brolin Laundry, 174 E. 82 St., RE 4-0761

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DAMAGES IN ANY FABRIC rewoven like new. Specializing in woolens, linens, silks, & laces. Hosiery repaired, overcoats renapped, & shine removed. Mail orders, write for circular. French American Reweaving Co., 100 W. 57, N. Y.

INVISIBLE REWEAVING—expert French weavers. No matter what material, your problem is solved. Moth holes, tears, burns handled. Mail orders. Parisian Mending & Weaving Co. 138 E. 53rd St., New York. WI. 2-0265

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CHEZ CHAPEAUX, 218 Madison Ave. (36th), N.Y. Exciting Spring Creations, Hats exquisitely styled; entirely handmade, especially for you. Finest Felts, Fabrics $5.50; your materials $3.00. Copying, Remodelling. Mail Orders

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CASH'S WOVEN NAMES cost so little and insure your belongings against loss or mis's'. Attach them with Cash's No-So Cement. Write Cash's, 20 Chestnut St., So. Norwalk, Conn., or 6203 So. Gramercy Place, Los Angeles, Cal.

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ROBERT "ORIENTAL DELICAT", The Parfum Exotique! Distinctive, Alluring, Lasting! Exclusive gift items for discriminating women. Visit our Parfum Bar, or write for Catalog. Robert, Parfumer, 675 5th Ave., PLaza 3-9023

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ARE YOU WARDROBE WEARY? Discover The Dressing Room Re-Sale Service. Slightly used apparel of the better sort resold. 41 West 51st Street, New York City, Telephone ELdorado 5-1344. Hours from 12 to 6.30

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SHOECRAFT, 714 Fifth Ave., New York City. Famed stylists to the narrow foot and heel. Sizes 2½ to 12, AAAAA to C. Send for booklet VC, showing newest models. Expert mail service all over the world. Charge accounts

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NANCY HAGGERTY, 8 East 53rd St., N. Y. Shoe specialist to the smart woman who likes High-Styled-conservative shoes. Custom made & ready to wear. Town and Country models—prices $12.85 up. We are at your service

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SARAH BOOTH DARLING. Accompanies out-of-town patrons or shops for you. My experience & service are yours at no extra charge. 23 West 85th Street, New York City. TRafalgar 7-6450—if no ans. LExington 2-1100

NEW YORK SHOPS BROUGHT TO YOU. Orders filled quickly and intelligently. No Service charge. Write for particulars. Helen L. Richards, 452 Fifth Avenue, New York City. Telephone PEnnsylvania 6-6862

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STOP—at Helen Coe's Shop, 810 Main St., Torrington, Conn. See our Tweed material. Monogrammed bags to match. New gray flannel for monogrammed jackets for Xmas. Samples on request. Also beautiful costume jewelry

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P. BASILE & SON creates for discriminating women, individual custom made suits, coats, of finest imported and domestic fabrics, or your own materials; newest fashions; modest prices; remodeling. 17 E. 53rd St., VO 5-7584

ANDRE BALOD—TAILOR—Perfect tailoring of coats, suits, furs & gowns in the newest fashions. Faultless fitting & finest workmanship & materials at minimum prices. Remodeling also. 38 West 56 St., N. Y. CI. 7-8179

JOSEPH FRAM, formerly of Fortnum and Mason. Meticulous workmanship, talented selection of the loveliest new fabrics; & Madame Idam, a nimble-fingered, creative dressmaker for your gowns. 15 E. 47th St., N.Y.C. PL. 3-6285

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MME. NAFTAL will purchase at highest valuation misfit or slightly used gowns, wraps, furs; also diamonds, jewelry, silverware. Estates appraised. Write or call 69 W. 45th St., N. Y. BRyant 9-6269, 6268. Est. 44 yrs.

TEL. BRYANT 9-1376—WE PAY CASH. Mme. Furman will pay highest prices for your slightly used afternoon and evening Gowns, Furs, Wraps, Jewelry, Diamonds, Furniture, etc. 105 West 48th Street, New York City

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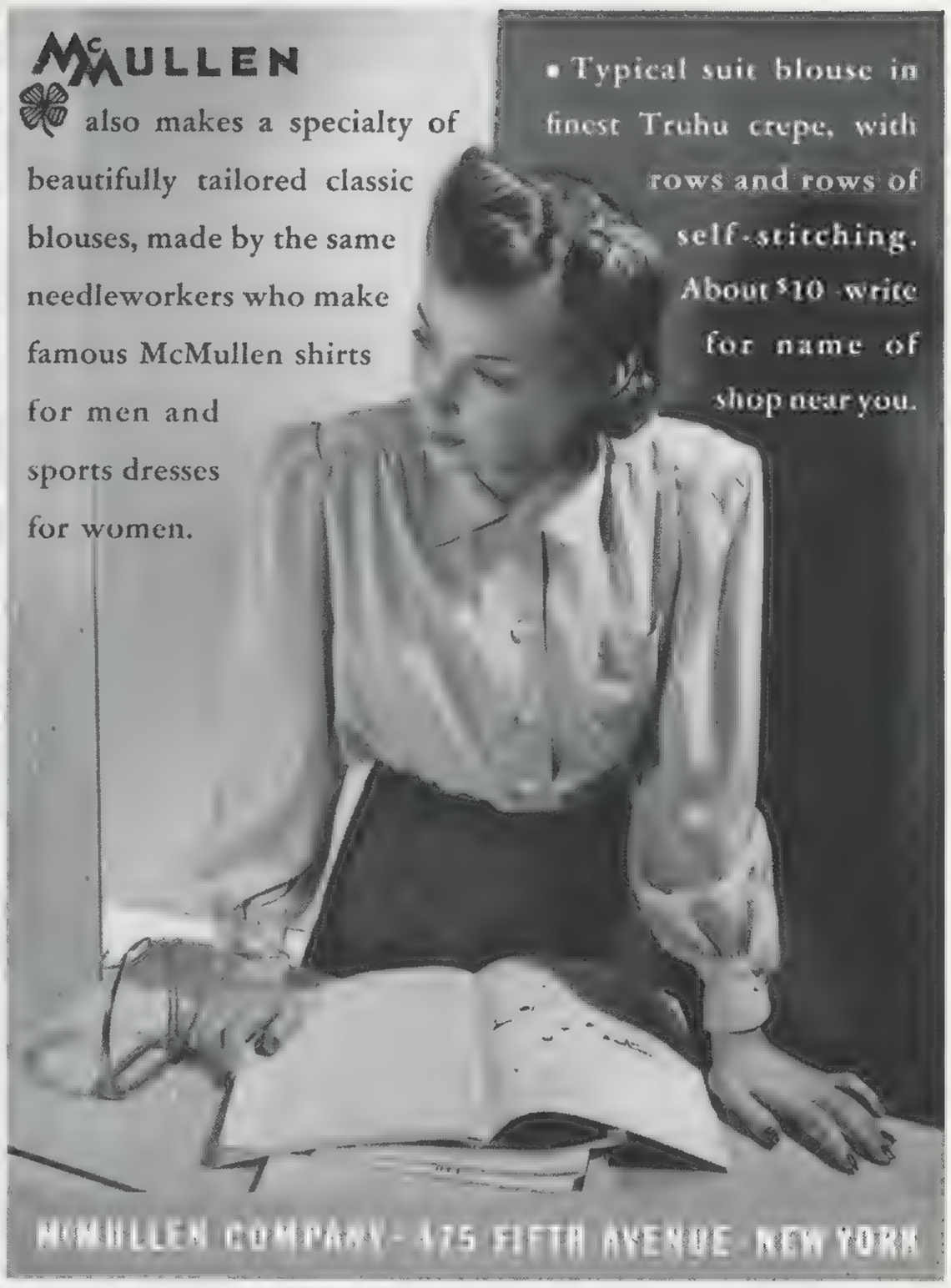
MELLQUIST MASSAGE BALM used in our 15 Reducing Salons now available in generous tube. 15 or 20 applications for $1.00. Free 50c Calorie Chart with order. Mellquist Reducing Salons, 550 Fifth Ave., N. Y. C. BR 9-2374

MISS DEAN'S reducing studios specialize in spot reductions. 2 hr. treatments, reasonable prices. Hotel Claridge, 44th & B'way, LO 5-8470; Hotel Navarro, 112 W. 59 St., CI 5-4560; Hampshire House, 150 Central Pk. S., CO 5-6670



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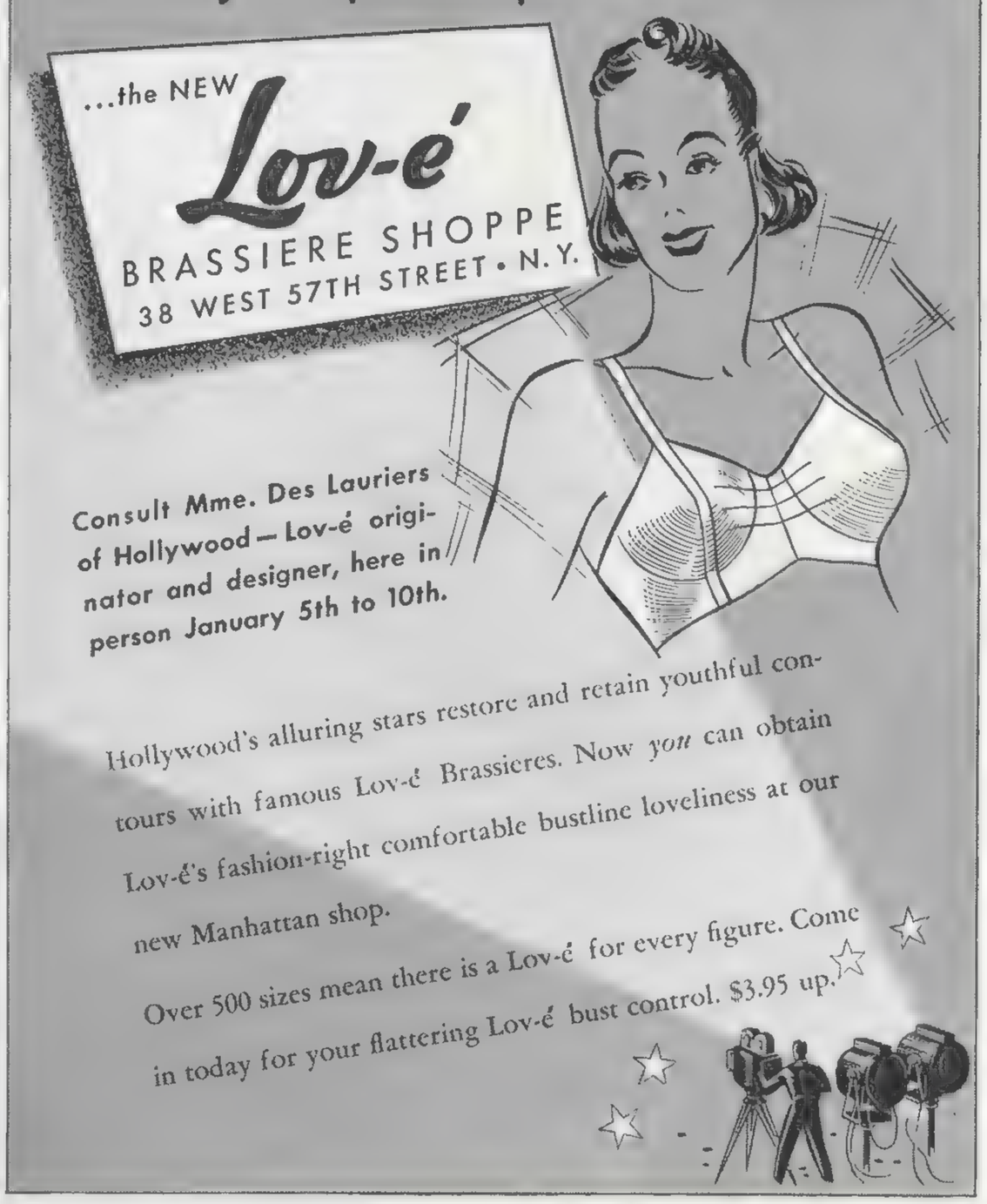

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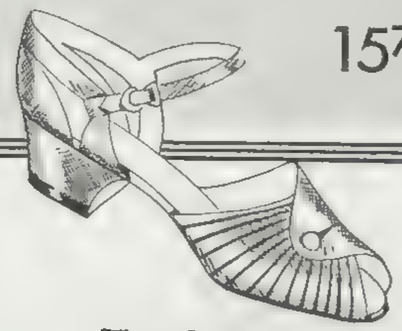

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for Cinderellas 8½ and up!
Fanfare likes the ladies—who wear sizes 8½ and up! That's not so much a matter of favoritism as design. Shoecraft influenced its ways of foreshortening the foot with pleats, an open toe and flat heel. Goes gaily around the clock in gold or silver kidskin.

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STEPPING HIGH and how-
A daring new Wedgie. Goodness knows where it came from or why. The girls are crazy about it . . . so are we. Black, brown, wine or blue suede with matching or contrasting genuine watersnake 6.90
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College shops at Wellesley, Northampton and Poughkeepsie
Write for Frenchies booklet

VOGUE COVERS THE TOWN

Around the corner of 1940

There has been a sudden interest in palmistry, handwriting analysis, and astrology, taken with one's luncheon, cocktails, or dinner at the cafés around town. Where once you scurried to a dingy room draped in Oriental fringe to hear things that never came true—you now sit in the modern decoration of the well-known places in the city and enjoy the most pleasurable form of indoor sport in the world—having yourself the centre at table.

AT THE WEYLIN (40 East Fifty-Fourth Street)—Mr. R. J. Callman, a distinguished, grave, professorial gentleman reads your handwriting and gives you a psychic once-over at the same time. He makes an honest effort not to give you an inferiority complex, but sometimes the truth slips out in a pleasant enough fashion. He eventually sallies into the future and is apt to be startling in his predictions—at least what he predicts is as apt to occur as anything else. He takes it all very seriously, and, at the end, he gives you a slip with your salient characteristics marked with a pencil check. We hope you are as nice, according to Mr. Callman, as we were. He read our graph in the Weylin bar, where we discovered that there couldn't be a pleasanter way to end the afternoon than by drinking a Penguin Cocktail.

AT THE COQ ROUGE (65 East Fifty-Sixth Street)—Helen Yun, a Korean girl, also reads your handwriting to find out what makes your wheels go round. She is very charming about telling you all and softens whatever blows she has until they are practically compliments. She confided that, as she reads, the lines of your graph become less and less important, and a psychic significance takes their place. If you go early enough on Saturday noon you may have your fate foretold before the bicycle luncheon, which is the secret of the rosy cheeks of the Coq Rouge habitués.

AT THE VERSAILLES (151 East Fiftieth Street)—Doris follows the lines of your heart, fate, and life with a pencil-torch and manages to leave her client gasping for breath—your past is of rather intense interest to her, but the future she keeps safely general. She became interested in palmistry in Hawaii, where she studied under a famous Chinese palmist, and her method has a beautiful Oriental precision that seems not to say one thing and mean another. Our immediate future was bright indeed as Pheasant Souvaroff was served to us then.

AT ROMANY MARIE'S (55 Grove Street)—Romany Marie reads the grounds in your Turkish coffee-cup. In her small, gay Greenwich Village restaurant, which, we warn you, is difficult to find unless you take your directions seriously, you will see famous people whose genius Marie encouraged in early days. The coffee-ground reading follows the general method of tea-leaf reading, but is more involved, and to it Marie brings the gipsy charm that perhaps is more important than the little black dots and dashes at the edge of your cup. She saw the sun shining through the clouds for us.... Incidentally, the coffee-ground reading followed a dinner of Hungarian goulash as good as any in town.

AT PORTOROSE (10 East Fifty-Second Street)—Here, Leo, the astrologist, gazes at your particular stars and, with a charming Spanish accent, tells you what may come true—as hopefully as it can be told. Naturally it is impossible in a short time to cast a very complete horoscope, but the most important configurations can be seen, and you will have a very good idea of what Mars, Venus, and Saturn expect of you. Ask especially about the lunations for 1940—and then check just to see what moon-shine really does. We wanted to ask Leo if men from Mars have the same yearning for pressed duck that men in Manhattan find so palatable. And if they do, could he tell them it's to be had, deliciously prepared, at Portorose?

AT THE SHIP GRILL (400 East Fifty-Seventh Street)—Dinah, with a red-and-white kerchief head-dress, reads your palm for those inevitable journeys over water that always seem to be just beyond our horizon, although we did go to Brooklyn once. She found health and long life and love. We couldn't ask more, but Dinah insisted then on showing us what the cards said. Spread out in fantastic fashion, they conveyed practically no news except that there was a dark woman "makin' misery for us." We promptly cut all dark women from our list of acquaintances. We felt better after we had eaten the 0.99 cent dinner. In Continental fashion, the menu is posted on a blackboard—and turned out to be as American as deep-dish apple-pie.

How odd of Mr. Ripley

In Mr. Ripley's Odditorium, at 1600 Broadway, enough oddities are assembled to entertain the youngsters for a long afternoon or even two when trying to entertain them has become a parent's major problem.

In the Odditorium are two floors. The first one contains the inanimate oddities with unbelievables such as Russian jewel-cases, butterflies embedded in tree-trunks, elephant saddle-cloths woven of gold thread, and our favourite animal, the platypus. Mr. Ripley chooses Mark Twain's words to sum up the weird animal. "It has all the tastes there are," said Mr. Twain, "except the refined ones, and all the habits there are except the good ones."

On the second floor is a theatre where a stage show, lasting an hour, will give delicious tremors to little Willie unless he is a brave boy. Zorita, billed as "an attractive girl," eats razor-blades. Joe Novella sews buttons on his bare chest. "FLANEUR"

THE GOURMET'S GUIDE

SELECTED RESTAURANTS IN AND OUT OF TOWN

RESTAURANTS—dining

DIVAN PARISIEN
17 East 45th St.
Le Restaurant Par Excellence. Cuisine Française. Famous for "Chicken Divan" and special salad.
Luncheon and Dinner
Finest vintage wines, and liquors
Air Conditioning MUrray Hill 2-9223

THE MARGUERY—RESTAURANT FRANÇAIS 270 Park Ave.—WI. 2-8494. Famous for the real Filet of Sole Marguery and hot hors d'œuvres. Parisian Specialties every day. Lunch—Dinner—Cocktail Hour.

JANE DAVIES'
145 West 55th St.
Luncheon 55c, 65c, 75c — Vintage Wines — Dinner $1 and $1.25

ALEXANDRA RESTAURANT—8 East 49th Street. Champagne cocktail dinner $1.10 & $1.50. Daily 5 to 8:30 P.M. Sunday dinners—noon to 8:30 P.M. The most talked about dining place in New York.

CRILLON, 116 E. 48th St. Completely air-conditioned. Justly famous for cuisine and cellar. Luncheon $1—Dinner from $1.50 in the Main Dining Room. Dollar London-Buffet-Dinner before theatre in the Bar.

THE BLUE BOWL AT 157 EAST 48th ST. specializes in good food served in informal and friendly surroundings. The kind of place you return to again and again. Luncheon 50c & 75c, Dinner 75c to $1.25.

KENTUCKY SERVES A MEAL
Featuring Kentucky Mint Juleps.
Luncheon from 75c—Dinner from $1.00 to $1.50
Elizabeth D. Reynolds, Inc., 15 East 48th St.

MIYAKO—JAPANESE CUISINE, 340 W. 58th St. COlumbus 5-0577. Famous original Sukiyaki—cooked right on your table. Tempra Cuisine. Excellent luncheon & dinner. Open 12 to 11 P.M.

CHAMBORD—803 Third Avenue, N. Y. (EL 5-7180). French Cuisine for the gourmet. Novel kitchen behind glass. Cellar for "Connaisseurs". Lunch from $1.00. Dinner from $2.00. Air conditioned. Closed Sundays.

CAVIAR RESTAURANT—18 East 49th Street. "Rendezvous for Epicureans." Direction of Antoine Dadone. Unique cuisine, rare wines. Luncheon, cocktail hour, dinner. WIckersham 2-2224.

JANET OF FRANCE, 237 W. 52 St., W. of B'way. Famous for "onion soup", Chateaubriand Steak. Dinner $1 up; lunch 65c. Janet entertains. Visit our bar. Closed Sundays. COlumbus 5-8717.

CAFE TROUVILLE
112 East 52nd St.
Open for luncheon, cocktail hour and dinner.
Entertainment during supper.

WHITE TURKEY TOWN HOUSE. Superb food in a charming, early American atmosphere. Luncheons from 95c. Cocktails. Dinners from $1.25. Sundays; Brunch $1.00, Dinner from $1.50. One University Place, on historic Washington Square, N. Y. C.

BARBOUR
1 West 52nd Street at Fifth Avenue.
Special three course luncheon $.60, served 11:45 to 3. Four course dinner $1. Soundproofed. Bar and Grill.

LA CRÉMAILLÈRE
Formerly on the Roof 30 Central Pk. S., now 24 E. 62nd. Cocktail lounge. Cuisine and Cellar of reputation. Lunch from $1. Dinner from $1.75. RH. 4-9671.

KUNGSHOLM, 142 E. 55 St.
Prix Fixe Luncheon 75c. Dinner de luxe from $1.25, including Smörgåsbord. Cocktail Bar & lounge. Music by Muzak. Swedish specialties. EL. 5-8183.

4 W. 49th SUSAN PALMER 11 A.M. to 11 P.M.
No better food any place at any price. Specialties every day by popular demand. Luncheon from 65c—Dinner from $1.00. Try the famous oyster bar.

PATRICIA MURPHY'S Candlelight Restaurants.
The Barclay—33 E. 60th St., Manhattan
The Candlelight—114 Henry St., Brooklyn
Sophisticated American Foods

THEODORE'S RESTAURANT, 4 East 56th Street. PLaza 3-6426. One of New York's outstanding restaurants. Luncheon $1.25. Cocktails, Dinner $2. Closed Sundays. Le Ruban Bleu open 11 P.M. to 4 A.M.

PORTOROSE—10 East 52nd St.
Famous continental cuisine, intimate atmosphere. Luncheon $1.00, Dinner $2.00. Also à la carte. All game in season. ELdorado 5-9144.

SWEDISH RATHSKELLER
201 East 52nd (EL 5-9165.) Outstanding Swedish Cuisine. Smörgåsbord. Luncheon 60c, 75c, $1. Dinner $1.25 and à la carte. Selected Wines & Liquors.

CAFE ST. DENIS—11 East 53rd Street, EL. 5-8032. A real French Restaurant catering to cosmopolitan palates. Air Conditioned. Lunch from 75c. Dinner from $1.25. Also à la carte.

RESTAURANTS—dining

RESTAURANT MAYAN, 16 W. 51 St., Rockefeller Center. Popular rendezvous for luncheon, cocktails and dinner. Unusual atmosphere. Luncheon entrees from 60c. Dinner Prix Fixe from $1.50, also à la carte.

GRAND CENTRAL TERMINAL RESTAURANT and Oyster Bar, Lower Level, Grand Central Terminal. Nationally famous for all sea food. Steaks and chops a specialty. Lunch from 65c. Dinner from $1.00, also à la carte.

ROCKEFELLER PLAZA RESTAURANT, 32 West 50th. Smart but informal. Plaza Room: Club breakfast 60c, Luncheon from 75c. Dinner from $1.00 Old New York Room: Luncheon from 75c. Dinner from $1.00. Cocktail Lounge: Cocktails from 25c.

24 WEST 55 ST. CAFE & RESTAURANT (Rockefeller Apts.—off 5th Ave.). Smart, restful atmosphere. Excellent cuisine. Luncheon from 60c; large cocktails from 25c; Dinner from $1.00. Also à la carte.

CAFE LOUIS XIV. 15 West 49th, Rockefeller Center. Cuisine Classique, Fine Wines, American Bar. Prix Fixe Luncheon $1.50. Pre-Theatre Dinner $2.00. Also à la carte. Wm. Adler and his Violin.

CLICHY—134 East 61st Street
New French Restaurant
Specialty—Frogs' Legs and Crêpes Suzette
Luncheon—Dinner—Supper

BOARS HEAD, Lexington Ave. at 47th St.
A fine English Chop House serving all Game in season
Imported Ales, Beers and Wines
Luncheon from 60c Dinner from $1.25

RESTAURANTS—dancing

LE COQ ROUGE—65 E. 56th St. Famous cuisine. Luncheon, Dinner and after theatre. Dancing—Entertainment. George Sterney's Orchestra and Tisdale's Trio. Reservations. PLaza 3-8887.

LARUE—45 East 58th Street. VOl. 5-6374. New York's smart rendezvous. Cocktails, dinner, supper. Eddie Davis' & Joseph Smith's orchestras. Continuous dancing till 4 A.M.

ST. MORITZ-ON-THE-PARK, 50 Central Park South. Dinner and supper dancing in the Cafe de la Paix, featuring 'Round the World Bar and Sidewalk Café. The home of the famous Rumpelmayer's.

THE WHIRLING TOP—3 E. 52 St. Rendezvous for Connoisseurs of excellent cuisine, wine & liquor. Luncheon 65c-$1; Cocktails from 25c till 6 P.M.; Dinner $1.50-$3.50; Entertainment. EL. 5 8051.

GAME COCK, 14 E. 44th St.
Jack Stutz will make you feel right at home. Superb food. Excellent wines, liquors. Luncheon, cocktail hour, dinner. Informal dancing from 6.

VERSAILLES, 151 E. 50 St., PL. 8-0310. An impressive French cuisine makes Versailles the glamour spot of New York. Cocktail Hour, Dinner & After Theatre. Presenting nightly B'way's Brightest Stars. Nicholas D'Amico & Orch., Panchito & his Rhumba.

LOUNGE BAR

WHALER BAR—Madison Ave. at 38th St., N. Y. Board the whaler "Wanderer" as she gets under way with a full cargo and all hands on deck. Pull up to the captain's table and have your tot of pilot's grog. Special shoppers' luncheon from 55c.

NIGHT CLUB

LEON & EDDIE'S, 33 W. 52 St. World Famous café-restaurant offers America's most amazing values in food and entertainment. "Sly" and subtle Eddie Davis heads the show. Continuous Dancing. Should be on your "must" list.

LONG ISLAND

ROUND HILL RESTAURANT. Séjour des Gourmets, So. Huntington. Cuisine Française. Dining al fresco. Wines & Liquors. Open all year. 34 miles from N. Y. on Jericho Turnpike, Rt. 25. Huntington 1371.

NEW JERSEY

HANS CHRISTIAN ANDERSEN, Paramus. 15 min. from Geo. Washington Bridge. Route 4. Luncheon, cocktails, tea, dinner. Dutch Oven Chicken & Cape Cod Pecan Pie. Closed Mondays except holidays.

Frankly, we don't try to make it "just like home"

When we hear people sigh "Well, there's no place like home," we agree.

But we also feel, occasionally, that we are entitled to a word in our own behalf. For here at the St. Regis you will find several things that are *not* "Just like home"...and entirely by design.

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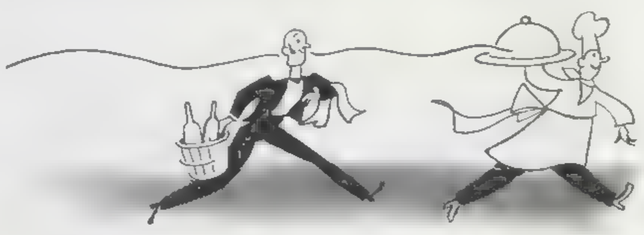
Or you may go down cellar, seat yourself in a cozy "Tasting Room" and sample the pick of connoisseurs' wines in search of the one your heart desires. You'll find it, too . . . at a price that will permit you to enjoy it.



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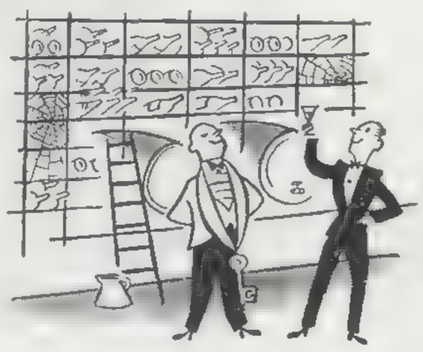

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No...we are not trying to compete with your home. That would be impossible for any hotel. We are trying, rather, with every hour and means at our command, to give you a luxurious *change* from home . . . a day, a week, a month, or more.

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Perhaps the measure of our success may lie in the number of kind friends who say, "There's no place like the St. Regis."

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INCORPORATING VANITY FAIR

JANUARY 1, 1940

Vogue covers the town, 20
In spite of war...., 25
New triumphs for turbans, 26–29
For South or North, 30–32
Picasso paintings on display, 33
Fashions for Rebecca, 34–35
From the Paris Mid-Seasons, 36–37
Life with Father, 38–39
Eleuthera, 40
Resort pyjamas, 41
Southern sundown, Southern midday, 42–43
That troublesome decade—the 'Thirties, 44–45
Life in Paris—now, 46–49
Navy-blue, new winter mainstay, 50–53
Plantation life in Guatemala, 54–55
Abracadabra, 56–57
Trousers—feminine variety, 58–59
Staying young gracefully, 60–61
"Graycliff," in Nassau, 62–65
Under twenty, 66–67
Young and going, 68–69
Imagination on the table, 70–71
". . . with a little jacket, please", 72
Discoveries in beauty, 74
Shop-hound, 78
Vogue's travelog, 9–11
School directory, 12–15
The dog mode, 16–17
Vogue's address book, 18–19
The shops of Vogue, 20
Gourmet's guide, 21

Thoroughly Gay 'Nineties—the draped bustle on this bathing-suit of printed Everfast cotton. Thoroughly modern—its brevity. Best; I. Magnin. Bright sponge jewellery from Vera's, in Nassau. Photograph by Horst

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ORCHIDS to the Paris couturiers for their war-time courage! With Gallic realism as superb as Gallic talent, they will present as usual their 1940 Spring Collections beginning January 22. Orchids, too, to the French Government for supporting and encouraging the effort. The world of fashion needs the stimulus of French creative talent just as the French workaday world needs normal employment.

And orchids to all who are rallying to the task: fabric weavers, tailors, cutters, mannequins, down to the littlest sewing-girl who renounces the refuge of the provinces to stay and help. Orchids, too, to the American buyers calmly booking reservations on ships and planes, to buy and bring back the new French models. Such spirit, such determination to keep alive France's great creative talent, calls forth all our bravos.

HORST

Javanese turbans—new headgear wound close to the skull, with fullness swept to the nape in a chignon knot. First: Black braid with feather butterflies. Second: Metal-shot gauze tied back into a chignon. Lilly Daché

New triumphs for turbans

THIS year, where there are feminine heads there'll be turbans. You believe in them; you're conditioned to them. Perhaps you've worn them on and off since Vogue showed one of the first in 1936; perhaps you succumbed to last-year's self-wound ones. This, however, is the turban's year. The year of superb turbans wound, not by you, but by the great milliners. If you admired amateur performances, you'll lose your heart to this masterly array.

An array it is. Why not? Turbans are logical. They preserve careful coiffures intact, they're just sense for riding in open cars, trains, airplanes; they're a form of head-dress that looks as smart with dinner-clothes as with slacks. And any mirror can tell you how becoming they are, which is perhaps the best feminine reason of all.

There's scarcely a nationality or period not represented among the newcomers. What will you have? Balinese, Javanese, Malayan, mediæval, Tanagra, Indian, peasant? Of the Javanese stamp—the turbans on the opposite page, prompted by the delicate, exotic head-dress of Devi Dja and her marvellous Bali and Java dancers (who have been enchanting American audiences this winter). These Javanese turbans hug the head and wind into a chignon that mimics the gleaming hair-knots of the dancers. Below, one of the mediæval turbans like a peasant coif—tall, twisted, wound with an ephemeral blue veil.

Mediæval turban of veiled straw. John-Frederics. Topaz necklace; Verdura

The Far East, where turbans began, is where many of the new turbans begin. Pure Indian—the one below, a black-and-gold strip knotted over the forehead, worn with a diamond dog-collar from Mr. Lall's famous collection of Indian jewels. Eastern, too—this time Malayan—the bead-bestrung dinner-turban on the opposite page. And many a turban this year is an Indian *kullah*, or skull-cap, or perhaps a pill-box tied on with a draped scarf.

Name your favourite fabric—and chances are there's a turban of it. Flexible straw, braided into a pigtail or wound in a chignon. Hand-blocked Balinese cotton. Metal-shot Indian gauze. Twisted felt. Tweed. Coarse meshes. Striped grosgrain, for turban ensembles—a turban and blazer; a turban and bag. (Often a turban is the same fabric as a costume—likely to be the case with tweeds—or one of its accessories.)

Turbans have tricks, too. For the blazing South, there are turbans with little parasols to match. Sometimes a big, folded turban is skewered on with a wicked skewer; sometimes it is clipped with a carved wooden head. Sometimes, huge wooden hairpins are thrust into the turban's chignon—exactly as if they pinned a chignon of hair. Sometimes piratical hooped earrings are attached to a turban, instead of to your ears. And you, for whose benefit all this is—you put on the turban.

Indian turban—striped jersey. Bergdorf Goodman. Jewels exhibited by Marcus

HORST

MALAYAN TURBAN—white suède cloth looped with strands of wooden beads. (One of a group of new head-dresses in the manner of the Malayan Archipelago.) This goes to dinner in Palm Beach with a white silk crêpe dress. Turban; Lilly Daché, Marshall Field; Ransohoffs. Dress; Jonai

WHITE FAILLE, BLACK VELVET—dancing partners headed southward. For the dress, a scant black silk velvet bodice, a boundless white silk faille skirt. And over it goes a short, cover-up jacket of black silk velvet, buttoned at the front with white Greek-face buttons. Henri Bendel

HORST

RED, WHITE, AND BLUE CULOTTES—for informal Southern dining. White blouse, blue wool bolero, red silk trousers. Germaine Monteil design at Bonwit Teller; Ransohoffs; Bullock's-Wilshire. Blue wool jacket, white silk trousers. Nettie Rosenstein model, Bonwit Teller; I. Magnin

HORST

GOLD-AND-SILVER STRIPED LAMÉ, so thin and soft that it flows like jersey, for a cover-up dinner-dress—so beautiful it would compensate any woman for staying North. Sleeves are short, bodice is long, skirt is long and full; its simplicity lets the fabric shine. At Bergdorf Goodman

"Mother and Child," of the white period.
White ermine swagger coat;
Alix's red velvet dress, huge-skirted

"Buste de Femme," of Picasso's pink period.
Displayed with it: a silver fox jacket.
The dress is of gold lamé

GRAY

"Les Deux Sœurs," painted in 1921
during Picasso's classical period.
The coat is chinchilla

Picasso paintings on display

Great art finds new avenues to the public eye—
the latest, through Bergdorf Goodman's windows.
There, original Picasso paintings were hung,
masterpieces any passer-by might marvel at.
They were loaned from the collection of
Walter P. Chrysler, junior,
as a prelude to the Picasso exhibition
at The Museum of Modern Art in New York.

"Nude in Grey"—of the blue period.
Seated: Short baum-marten jacket.
Standing: Long cape of baum-marten

HORST

FASHIONS FOR REBECCA

They might have been in the magnificent wardrobe of Rebecca, Daphne Du Maurier's wild, ghostly heroine—the dramatic clothes on these pages. They were designed for Rebecca; her beauty, her strangeness. For though Rebecca never appears in the book nor in the new movie called after her, her love of luxury, of effects, flashes through. One needn't be a Rebecca for that.... Above: Mauve silk jersey dinner-dress, shirred to cling seductively. Opposite: Mauve-and-blue silk satin bodice; blue Bianchini marganza skirt. Both dresses: Bonwit Teller; I. Magnin, California; Lockharts, St. Louis

ALIX (IMPORTED BY SAKS-FIFTH AVENUE)

AGNETA FISCHER

ALIX (IMPORTED BY JAY-THORPE)

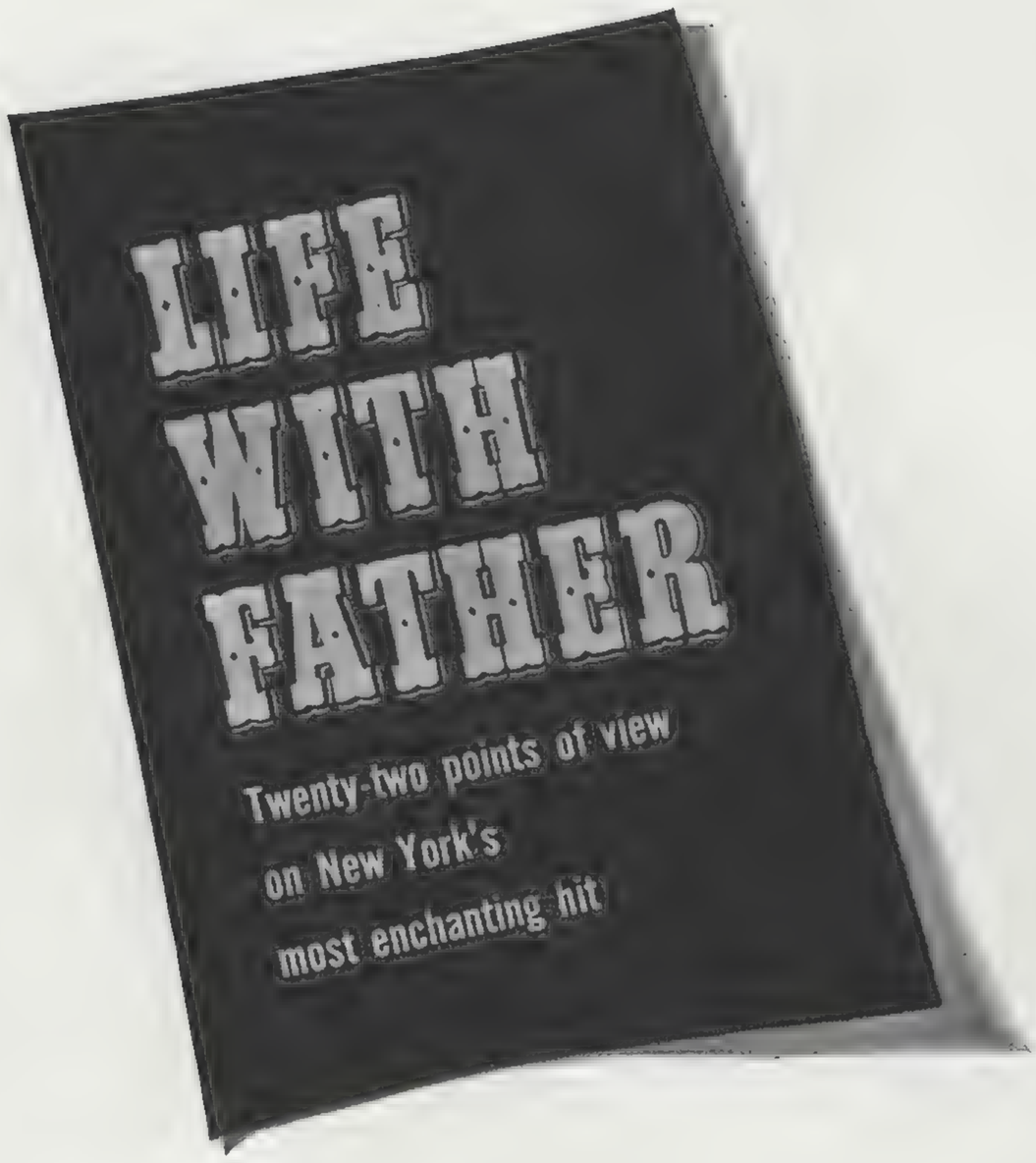
...FROM THE PARIS MID-SEASONS

Alix did a Mid-Season Collection quite uninfluenced by war. Above first—one of her unmistakably draped dinner-dresses, of purple silk jersey—as matchless in New York as Paris

(Second above) Another Alix black jersey dinner-dress—photographed in the new museum at the Paris Trocadéro, containing reproductions of all the monuments of France

(Opposite) Lanvin's black silk crêpe dinner-dress—its enormous pockets and brief, short-sleeved bolero studded with silver paillettes. Jewels on both pages from Mauboussin

LANVIN (HENRI BENDEL)



DRY, bouncing, gay as a scherzo, this loving comedy of the famed Day family has come to mean all kinds of things to innumerable people. To its audiences, it means a re-creation of the gentle, brilliant essays that Clarence Day, junior, wrote from his memories of a New York childhood; the fun, the normalcy of life in a house dominated by the autocrat of the breakfast table, but run on her own lines by Mother, the apparently dominable. To some of those involved in its production, it also means these points: To Dorothy Stickney, once the harlot in "Front Page," a part indelible in theatrical history. To John Drew Devereaux, it means playing in the Empire Theatre, which his grandfather, John Drew, considered home. To the real Mrs. Clarence Day, junior, it means seeing the old Day living-room, with its curios, brought down now from the Day attics—the pink dove on the wing, the Venetian gondola with Cupid rowing.

To all of the cast, it means that out of their work there has come a fabulous theatrical property. The Empire box-office records have been broken. Since the opening night in Baltimore, with a miserable $420 seat sale, the comedy has taken in over $125,000. For "Life with Father" is now Big Business, a detail which Mother might not have understood, but which Father would have hugely enjoyed.

TO FATHER (Howard Lindsay)—it means a chance to act superbly the witty, sensitive lines that he helped to write

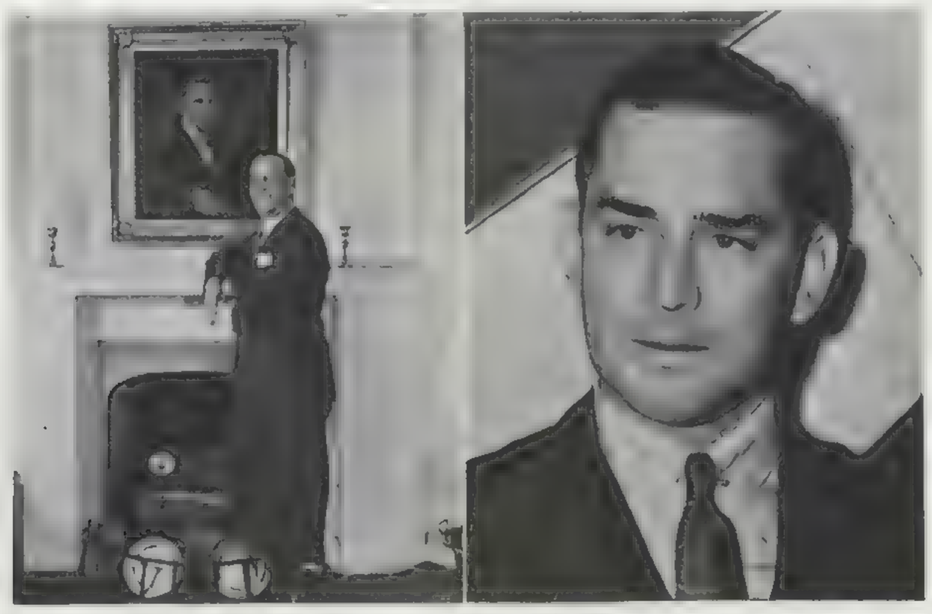
TO MOTHER (Dorothy Stickney)—it means giving an adorable performance and acting with her husband, Howard Lindsay

TO FOUR SONS (Richard Simon, John Drew Devereaux, Raymond Roe, and Larry Robinson)—it means their first unforgettable parts

TO FEATURED PLAYER (Teresa Wright)—it will probably mean a Hollywood contract immediately after this début performance

TO FOUR MAIDS AND THE COOK—it means just jobs for the maids, but a comeback for the cook, Dorothy Bernard, former movie star

TO PRODUCTION ADVISER AND DAUGHTER (Mrs. Clarence Day, jr. and Wendy)—it means seeing the 1880 home life of the Days



TO ANGELS (Howard Cullman, a Port Authority Commissioner, and John Hay Whitney)—it means a successful theatrical gamble

KARGER-PIX

TO PRODUCER (Oscar Serlin)—it proves that this period-comedy, cradled for two years, and three times rewritten, could be a hit

TO CO-AUTHORS (Lindsay and Russel Crouse)—it proves that they can write a feather-touched comedy as well as musicals

TO STAGE DESIGNER (Stewart Chaney)—it shows his mastery of the late Victorian period, in the elaborate Day living-room

TO DIRECTOR (Bretaigne Windust)—it gives this former actor another chance to switch to the intellectual side of the footlights

TO CLEANING WOMAN AND ELECTRICIAN (Kate Boyle and Tommy Burke)—it means good jobs at the Empire for probably two years

Eleuthera...land of the free

Stuart Cloete, distinguished novelist, writes his appreciation of a timeless Bahamian island

THREE days ago, I was in New York. I like New York. It is, for one thing, the most beautiful city in the world; for another, I just like it, and that seems a good reason in itself. But it was cold, and I do not like the cold. Then some one said, "Why don't you go to the Bahamas?" I said, "Is it warm enough to swim there?" They said it was and proceeded to describe a holiday they had spent at Nassau—which is why I decided to go to the Bahamas.

The only difficult thing about travelling is making up your mind to go. After that, once you are in the taxi, it is simplicity itself—Pennsylvania station, a night, a day, and another night in the train, Miami, the airport, two hours in the plane chewing gum and staring down at the sea, and there I was in Nassau.

To-day I woke to the crowing of a thousand cocks. A soft, bright morning, and I opened my eyes to see a palm-tree silhouetted against the sky. I was in the Bahamas. It was warm. It seemed incredible that it should be snowing in the North.

Last night, a Negro with a guitar stood outside the hotel and sang some folk-songs—rather bawdy, but pleasant and in keeping. "Delia's song" he sang. Then followed the reasons. They were adequate and innumerable. Inside, we dined, very English, on American food. A whisky and soda before dinner. A bottle of hock with it, and talked of the people we knew. It would be a good idea—particularly with Englishmen, who, unless they can find a mutual acquaintance to speak about, remain silent with strangers—to hand a list of the people one knows.

"I know these people," you would say. "Whom do you know?"

Lists would be exchanged, and everything would be on a sound basis.

"Ah...you know Johnny Fortescue in the Sixtieth," you say.

"Of course, I know Johnny," the stranger says. "I was with him in the Soudan."

"When were you in the Soudan?" you say. "Did you know Frampton?"

He turns out to have known Frampton. After that, you are off on a sort of Cook's tour of remembrance.

Nassau is a pink town. At least, of all colours, pink seems to predominate. Pink-washed houses with white trimmings. Cream houses with pink trimmings. Negro women in pink frocks, pink flowering shrubs, pink coral mixed up in the white sand of the beaches. It's all very gay, a little like Ostend, but with an undertone of mystery. A residue from the days of pirates, Spaniards, plantations, slaves, wreckers, and rum-runners. Big things happened here once, and now, the anticlimax, it has become a playground. A place where society women have their hair waved and lie in the sun getting brown, to the astonishment of brown women who try to be white and spend all Saturday flattening their curls with vaseline and hot irons. It is, in fact, one of the most civilized places in the world.

After a day in the hotel, I went to stay with friends and as a guest, accompanying them, made more friends. The day in Nassau begins after breakfast. Breakfast does not count. One eats it alone. After breakfast—say at about eleven—one gets into the car and goes down to the *cabaña* on Cable Beach to bathe. The *cabaña* is not a *cabaña*. It is a very nice house surrounded by a beautiful garden. You bathe. The sands are lovely. The sea is lovely. The cocktails are lovely. (Continued on page 75)

Snapped by the stone tower of Saint Augustine's Old Fort—
resort pyjamas of stone-coloured rayon,
electrified with red turban and shoes. Pyjamas: Jay-Thorpe

TONI FRISSELL

SOUTHERN SUNDOWN—celebrated with red, white, and blue—patriotic colours going South in various bright combinations, this season. First: Blue stars and a red belt on a white piqué dress—note the astonishing long blue lisle stockings. Hattie Carnegie; I. Magnin. Second: Blue coat, tight red-and-blue trousers, all of silk-and-rayon jersey—new 6 P.M. team. Add flashes of white. Bergdorf Goodman

SOUTHERN MIDDAY—perhaps Palm Beach. First, striped blouse, shorts of Enka Rayon; skirt of Riviera Rep, a new corded rayon. Second: Yellow-fronted blue blouse of Celanese rayon jersey plus slacks of Riviera Rep, equals a cover-up costume. Add a turban. Third: Brown linen shorts, jacket, skirt; pink-and-white foulard sash, dripping to the ground. Three costumes from Milgrim; I. Magnin

HALL OF FAME: 1930–1940 . . . some of the figures inextricably involved in the socially-conscious 'Thirties

THAT TROUBLESOME DECADE... THE 'THIRTIES

The clothes, the politics, the songs, the movies, the economics, the plays, and the people who shaped our opinions during those years .... by Allene Talmey

THE 'Thirties began with the Depression when we wore cloche hats pulled down over our hair. It ended with the War, when we wore snoods holding our hair. And this is what happened in between.

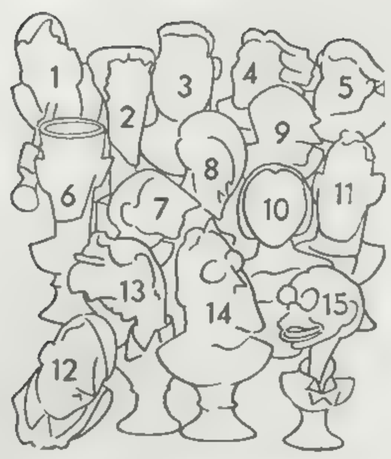
In 1930.... The democratic stock-market crash had left President Hoover's experiment in political engineering wobbly, but still going along to the refrain, "Have a little faith in me, dearie." Libby Holman was singing, "Body and Soul," with a deep growl and a single gesture. At the London Naval Conference, there was a delicious spirit of international good-will. The intellectuals were annoyed that Sinclair Lewis had won the Nobel Prize and then had dined off gold plate with the King of Sweden.

Like an old lady on a front porch, the Senate was complaining about Hoover's organized publicity, about his rhetorical device to all suggestions, "I will appoint a commission." The noble hit of the year was "Green Pastures," with its fish-fry humour and its magnificent march into the Promised Land. The Rhineland was evacuated. The Whitney Museum and The Museum of Modern Art opened, the latter in a couple of rooms on the second floor of the Heckscher Building. Every one talked about Prohibition and Peace, and hoped that no one was keeping track of deflation and unemployment. George Kaufman and Moss Hart had the roaring Hollywood comedy, "Once in a Lifetime."

Apple-sellers on the streets rubbed their apples and trembled in the cold. (Relief was then not even a gleam in Roosevelt's eye.) King Carol regained his throne, with an airplane coup; Leontovich was exquisite as the ballet-dancer in "Grand Hotel"; and Huey Long was called, quite affectionately, "the hot-headed, dimple-chinned little Kaiser of Louisiana." Garbo played "Anna Christie." Known as the wild men of Germany, Hitler's party went from a not very funny joke to a menace in the Reichstag elections. Ethel Merman in "Girl Crazy" raised her arms on high and shouted, " I Got Rhythm, I Got Rhythm." And ethereal Andrew Mellon, "the greatest Secretary of the Treasury since Alexander Hamilton," was the archbishop of prosperity, although his diocese had disappeared.

1931.... People still believed that the Depression might let up suddenly if only some one would take his finger off the button. Everybody had a Plan. Gerard Swope, Keynes, Mills, Butler, Briand, and Eddie Cantor, who wanted the apple-sellers to sell bananas, too. All of them had plans involving everything from reorganizing business to ignoring the Sherman Anti-Trust Laws. While the erudite sang, "I've Got a Plan, You've Got a Plan, All Marx chillun got a plan," the rest of the country sang in a high whine, "Pea-nuts." With an amused hiss, the Premier of Japan said, "We wouldn't take Manchuria as a gift." Barbara Hutton made her début.

Quickly, Alfonso of Spain, who so loved pigeon-shooting and army intrigue, had to abdicate. Jimmy Walker abdicated, pushed out by white-haired, ecclesiastic-looking Samuel Seabury with his bassoon voice. William Faulkner's Deep South *Sanctuary* was the local pornography, covered by a literary greatcoat; Marlene Dietrich, looking like one of Picasso's wan clowns, was the movie pet. (Continued on page 79)



1. Benny Goodman
2. The Duchess of Windsor
3. Joe Louis
4. Dorothy Thompson
5. Orson Welles
6. Salvador Dali
7. Walter Winchell
8. Walt Disney
9. Henry R. Luce
10. Marian Anderson
11. John Steinbeck
12. Adolf Hitler
13. Neville Chamberlain
14. Franklin D. Roosevelt
15. Charlie McCarthy

THREE PHOTOGRAPHS BY JULIETTE LASSERRE

THE DUCHESS OF WINDSOR AND LADY MENDL AT "COLIS DE TRIANON-VERSAILLES," THEIR NOTED WAR CHARITY

FISCHER

THE DUCHESS OF WINDSOR AND LADY MENDL AT THE RITZ

THE MAYOR OF VERSAILLES AND THE DUCHESS OF WINDSOR

THE DUCHESS OF WINDSOR, KNITTING

Life in Paris—now

A member of Vogue's staff writes of the new disciplined gaiety of Paris—from the Ritz to the Bal Tabarin Soup-Kitchen

DEAR: My mood of to-day, I must confess, is very wanton and superficial. I enjoy it thoroughly as a sharp contrast to our constant strained thoughts. But the illusion may not last, so I had better use it at once and pour out in this letter all the Parisian trifles that, don't be surprised, still happen....

Our new Paris lies in a dark unbounded land where people at nightfall go stumbling along as if they were feeling their way with noses and toes. But here and there are villages of hidden life and light in which human beings are waiting, and others flock in.

In the heart of the city stands, immutable, mysterious, and fascinating, a tower of highly civilized refugees—the Ritz Hotel. A ghost with gloves opens your taxi door, and you enter. The mixture of guests under one historic roof is as full of dramatic possibilities as the theatrical "Grand Hotel." Lady Mendl has the Imperial suite; the Hon. and Mrs. Reginald Fellowes and all of their family, the Royal suite; Madame Schiaparelli and her daughter, Gogo; Comtesse de Montgomery; Mrs. Corrigan; the Sacha Guitrys; Major Metcalfe; several important politicians, and a lot of brave older women who wouldn't desert Paris for anything in the world—all have apartments at the Ritz.

They have come here from remote Parisian quarters, seized as we all are with the imperious desire of packing and moving. Houses in Auteuil and Neuilly are too distant—and cold they are, too, for why burn so much coal for heating one or two inhabitants? Footmen have been called away, children are in the country, beautiful canvases have been hidden in cellars or safes. But the sense of beauty remains healthy in our climate. And Parisian taste has found its home in its traditional soil—between the Rue Cambon and the Place Vendôme—the Ritz.

There is that superb suite of Elsie Mendl's in the historical part of the building. With the help of Johnny McMullin and Mr. Boudin, she has decorated in three days a room that makes you gasp. Its proportions are, of course, beautiful. She has brought here her great Chinese lacquered screen, her Venetian blackamoor statues, her eighteenth-century chairs, and a huge carpet that suggests to me the whirlwind of a waltz of roses. The room is lighted (clever new idea) by a special lamp hidden beneath the wide writing-table. Flowers everywhere. Here, except at week-ends, nearly every one you can think of—smart hats, uniforms, and brains—drop in between six and eight o'clock, sit, talk, are offered a cheering drink, and run off comforted.

The Duchess of Windsor, wearing a simple jersey dress with a divine pin, no hat, and a soft nutria coat, came in and admired Drian's special poster in three colours for Her Grace and Lady Mendl's charity organization, "*Colis de Trianon-Versailles.*" This organization sends packages of necessities to needy soldiers from Versailles, giving the work of knitting and preparing the packages to the wives of the mobilized men in Versailles. Lady Mendl, the president, has been collecting money for the packages. Sometimes she gets as much as fifteen thousand francs in contributions after one of her Sunday lunches. The Duke and Duchess of Windsor have been very generous with this particular war work, and the Duchess takes an active interest in working with the committee.

Down the hall lives Minou de Montgomery. She has brought with her from her apartment all her white satin quilted curtains and has entirely covered the low walls with them.

I also found Elsa Schiaparelli and her daughter, Gogo, resting and enjoying a game of Chinese checkers. A spirit of gaiety dwells in Elsa's rooms. Gogo has enlisted in the S.B.M. organization, recognized by the Army. She has the right to wear a real uniform and to drive her own car to and from the front. She will help to supply hospitals with linen, packages, covers, remedies of every kind, including tubes of frosted blood for quick transfusions.

I dropped into Daisy Fellowes' apartment. She sits knitting socks at noon, at tea, at dinner, surrounded by the pleasant crowd of her four beautiful daughters, Emmeline, Isabelle, Jacqueline, and Rosamund. Jean Cocteau's rabbit-hole in the hotel reminds me that hotels are stimulating to poets. More than twenty years ago, Marcel Proust wrote in the shadow of the Ritz's impregnable walls his "*À la recherche du temps perdu.*" But Cocteau will remain faithful to his wandering habits. His suitcases are waiting—ready to depart.

And now on to Coco Chanel's suite. Her beautiful room has those big lacquered screens. Now she has just built a low flight of steps rising to the garret windows. A white sleeping statue lies on the steps, and Coco curls up at her feet. Not that she can enjoy much rest and solitude, for at any moment her bosom friends will rap at the door and interrupt her. Coco's bedroom is small and narrow as a monk's cell. Exquisite golden religious statues stand on the mantelpiece; on the side table, a plain, thick black watch given to her by an aviator in 1914, still working and on time.

Though the Ritz camp imposes itself with a special glow on our present amazement, there are other circles scattered around Paris where neighbourly life goes on with a remarkable charm.

Mr. Bullitt, the American Ambassador, has given many informal and delightful parties. Lady Mendl has casual Sunday luncheons. The Lopez-Willshaws have buffet suppers every Wednesday. At the first parties, Patricia Lopez wore a short afternoon dress, but, little by little, women arrived in long black sheaths, and now you definitely have to dress for dinner. This is part of the general discipline. Women must be attractive, and the signal of emulation is given. Nothing eccentric or fussy, but sound, refined taste. Long-sleeved dinner-dresses, jewels, and smooth, curled hair.

Lately, a charity committee formed by Madame Jean Giraudoux, the Comtesse de Polignac, Denise Bourdet, and Marie-Louise Bousquet, has organized an excellent soup-kitchen for deprived intellectuals and musicians. The price is two to six francs for daily applicants; twenty francs for others. The restaurant, at 5 Avenue de l'Opéra, was the Republican Club—warm with red plush and Pullman train carpets. The opening was smart and packed with friends, from Loli Larivière to Noel Coward and Captain Molyneux.

In the cruel light of noon, the Bal Tabarin, now turned into a soup-kitchen, has lost some of its gaudy glamour, but none of its warm, sympathetic atmosphere. The Cancan dancers wear white aprons and wait on the other out-of-work actors. Overnight, the champagne buckets disappeared, so did the famous snake-dancer.

Every day at noon, the doors are opened, and actors with their membership cards file past the ticket office and pay one franc for a three-course lunch. The actors have no down-and-out feeling, for, at the outbreak of war, the entire profession was thrown temporarily out of work, so that rich or poor, they all feel in the same fix. The important prosperous actors often come in for lunch, leaving a hundred-franc note instead of a one-franc piece.

Every one knows every one else at the Bal Tabarin luncheon, and there is as much shop talk and as much flattery as if every one were starring in a stupendous production. The old "Molière" actors have just as grand a manner, as long hair, and as flowing ties as in the heyday of their careers. The spirit is so bright, so brave, so full of the eternal optimism of the theatre that even an outsider is touched by admiration far more than sympathy.

How right they are, those actors, not to be down-hearted. Already Sacha Guitry has organized late-afternoon performances; the Comédie-Française is going three times a week, the A-B-C vaudeville is open, and other theatres are making plans. At one of the gala luncheons of the Tabarin soup-kitchen, Georges Thill, the opera singer, introduced the new war song: "*Ils ne la gagneront pas*" (They will not win). Cécile Sorel was there, looking fantastically young. When Georges Thill asked every one to join in the chorus of the new song, the rafters of the Bal Tabarin throbbed with voices—voices that had been trained, perhaps not to sing, but to touch the heart of an audience. The performance was superb.

Another war habit that grows on us is the easiness of visiting from one flat to another. After an interesting political dinner with ministers and journalists, one night, we heard faint sounds of music and guitar from next-door. We knocked on the wall, chimney, and door. Invitations were exchanged. Finally we all went into the next dining-room. It was cheerful, although the curtains had been pulled down, the pictures and carpets removed. The host was leaving Paris the next morning. As he hated melancholy, he was giving a parting party. Here was Marc Allegret, the famous moving-picture director, on leave, and his wife, Nadine Vogel; also Arletty, the witty, dark-haired actress; Michèle Alpha; Daniele Parola, all of them talented French stars. Marcel Achard at the top of his form, and Sacha de Monzially, a great *mutilé* of 1914, with his magic guitar.

They sang like nightingales the songs of the 1900 era, of today, of the last war. When one voice stopped another broke in and rose in the hushed night. The simple words, the typical French marches, tunes, and night-time made us all join in the chorus. We felt happily childish and more or less linked by brotherhood—all of us *enfants de Paris*, and sharing the same extraordinary emotion.

Don't be mistaken, dear. If we sing, it is because we suffer, because we must not under any circumstances give way to sobs and tears. Because it needs enthusiasm and faith to drag just another day along, in the dark, the daily fight, the terrible anguish, the cruel imagination of destruction and sorrow.

All the silly trifles I have described are a very small part of the enormous play—and all of a sudden my spirit falls.

Je vous embrasse de tout mon cœur.

AGNETA FISCHER

M. DALI, M. COCTEAU, MLLE. CHANEL, MME. DALI, M. SAMOSA

MME. SCHIAPARELLI WITH HER DAUGHTER, GOGO

SCHALL

BAL TABARIN SOUP-KITCHEN; ACTORS WAITING

ONE-FRANC LUNCH AT THE BAL TABARIN

CÉCILE SOREL, HONOUR GUEST AT THE TABARIN

JAY-THORPE

SAKS-FIFTH AVENUE

Navy-blue: new winter mainstay

Navy-blue arrives for midwinter—a new mainstay. You'll wear it from head to foot as a fresh alternative to black, as a good companion to other colours—and with your furs, as you see on the two following pages. Then, traditionally, on into spring. (On page 76, there's a whole collection of new navy-blue shoes.)

(Above, left) Navy-blue from head to foot—hat, dress, gloves. Pleated rayon crêpe dress, its tiny collar and decorative pockets of red and white silk braid. Suzy's feathered felt breton. Dress from Jay-Thorpe

(Above, right) Navy-blue faille suit, the jacket horizontally pleated, the blouse of white crocheted silk. The Legroux hat is of caramel-coloured felt, with a navy-blue band. Both; Saks-Fifth Avenue, New York, Chicago

(Opposite) Navy-blue taffeta at dinner—reaching only to the instep. Pierrot collar and undersleeves of white marquisette. Saks-Fifth Avenue, New York and Chicago. (Italian cocks; Scott and Associates)

HONET

SAKS-FIFTH AVENUE

Midwinter blue with beaver. Navy-blue wool dress and jacket—gracious complement to a deep-piled brown fur. Wine faille hat trimmed with navy-blue ribbon. Carolyn dress, about $10; from Arnold Constable

Midwinter blue with mink. An urbane alternative for black—this suave, flowing-skirted dress of blue rayon faille, with a double-breasted jacket. Around $40. The peasant-like beret matches. Dress and hat; Best

Navy-blue: new winter mainstay under furs

Midwinter blue with Persian lamb. Dark blue wool princesse dress and Eton jacket—the black passementerie trimming on the jacket echoing the chic of dark blue with black. Dress, about $50; Altman

Midwinter blue with leopard. Navy-blue wool dress—simple foil for a dramatic fur. Knitted wool edges the collar and cuffs. (Less than $35.) Blue felt hat with red crocheted mesh crown. Dress and hat; Milgrim

Plantation life in

WE live on a finca. A finca is a Central American coffee plantation. Once, on another finca, not ours, a man came to tea and stayed twenty years. So, apparently, other people besides ourselves enjoy finca life. Occasionally, we get visitors who show signs of staying for twenty years. When this happens, we make frantic signs to a servant, and he goes to the front door and stands a broom upside down behind it. This is witchcraft and very powerful—guaranteed to sweep almost anybody out of the house. However, our main delight is to have visitors. This is principally smugness on our part, as I suspect that we consider it rather amusing of ourselves to live in a howling wilderness atop a Guatemalan mountain.

The finca itself is a self-sufficient unit—ten thousand acres of mountainous land planted in coffee and maize at an altitude of about four thousand feet. Guatemala City is four hours' drive away; the nearest railroad station, two hours'. The buildings of the "*beneficio*," where the coffee is processed, are the centre of the finca's life. Grouped around them and the coffee-drying yards are the offices, the owner's houses, a church, a school, a jail, a store, and the two or three hundred houses of the Indian village. The extra labour needed in the coffee-picking season is recruited in the Indian towns of the far highlands. These labourers only live on the finca for a few weeks of the year.

The permanent labourer is provided with a house, finca land for his cornfields, pasturage for any animals he may own, schooling, and medical care—these two latter being required by law. In return, he must work for the finca a certain number of days in the year, for wages that include a ration of corn each day. Actually, this is not as feudal as it sounds, as the Indians are not compelled to stay on any one finca, and lead their lives very independently. They bring us their troubles and their matrimonial quarrels, but only when they wish to, otherwise they go their own way and do not care to be either mothered or fathered. The mayor and constables of the finca are chosen from amongst the Indians themselves and are responsible to the local government authorities, not to us.

The Indians organize their own religious feasts and processions, and their dances, which are traditional and semi-religious in character. These fiestas are always accompanied by an incredible number of very noisy firecrackers and rockets, and the finca's own music—usually a small three-man marimba, one or two Indian drums, and the plaintive little Indian flute. After three days and nights, these fiestas sometimes get a little nerve-wracking, but Indians can not really celebrate anything without fireworks and a little music, and, fortunately, the fiestas are fairly infrequent.

Our own lives are quiet, but somehow never monotonous, at least not to us. We have our own fiestas occasionally, with a marimba and sometimes even a few fireworks, and all the neighbours come, by car or on horseback, and we speed the parting guests with an enormous meal of tamales and coffee in the middle of the night. This is very indigestible and prevents them from falling asleep and perhaps falling into a ravine on the way home.

We have a swimming-pool, and badminton, and a few inelegant horses, strictly for purposes of transportation around the finca where the car can not pass. Every little coffee-tree and its accompanying shade-tree must be watched with loving care, to see that they don't get disease or fungus or pests. When a swarm of locusts comes, we all rush out, every man, woman, or child on the place, able-bodied or otherwise, and beat on pots, pans, drums, anything available, ring the church bells and blow the *beneficio* whistle, and make as much noise as possible, since locusts won't settle where they can not be quiet. Locusts do not actually eat the coffee-trees as a rule, but they settle in such numbers that they break the branches of the shade-trees and damage the coffee. Happily, they do not come often, and, as far as I can gather, are usually on their way somewhere else.

We have lived on fincas most of our lives, except for a few years away at school in the States or Europe. An occasional trip to town and, once in a while, a month or two in the States keep us from getting too rusty. Books, newspapers, the radio, and the visits of friends and friends' friends help us not to feel completely isolated. When we do go to town, our friends are tremendously glad to see us, and we to see them; we have a round of parties, since Guatemala City is fairly cosmopolitan. We find it very difficult, the first few days in town, to stay awake after nine or ten o'clock at night, and we are always very pleased to get home again, knowing that town is only four hours away, and glad to find that the dogs are (Continued on page 82)

Guatemala

by Helen Araujo Hodgsdon

UNMODERNIZED INDIANS

ESTELLE CAMPBELL

NO MOUNTAIN CAN "LOOM" OR "BROOD OVER A PLACE" AS EFFECTIVELY AS A GUATEMALAN ONE

ABRACADABRA
BRACADABR
RACADAB
ACADA
CAD
A

A ritual for the not-so-young faces of not-so-old ladies

WITH the first downward slant of lines, the first tiny droop around the eyes and the sides of your chin...with the first diffusing of the sharp, young shadows that outline your jaw-bone...panic. And that sickening sensation of falling. Suddenly you feel all your allure has gone, and that you are left with nothing but a lot of character and good intentions to recommend you. You debate sadly whether you look more like a young old lady, or an old young lady. You wonder if you are witty enough, clever enough, to become a *belle laide*. You wonder if your husband has noticed. The first descending line is an excursion in misery.

Actually, all that has happened is that, at long last, you have grown up. Probably maturity and a lot of dramatic living have moulded your face into a *genuinely* attractive shape. For instance, that slight hollowing at the corner of your mouth denotes a humour and a tenderness that weren't there, either visibly or invisibly, when you were seventeen. The crinkles; the shadows; the very shape of your lips may be signs that you have become an adult and, as the French would have it, at last a woman worth talking to. These lines and shadows should not fret you, for they delineate your beauty.

The lines and shadows to combat are the unpleasant ones. The long, deep indentures on either side of your nose and mouth may come from a perpetual expression (*tut tut*), or may be due to actual facial structure, or to excessive weight loss. The harried lines that crisscross your brow, that lengthen and narrow your upper lip are really occupational diseases (occupation: living in an overstimulated era) and should be challenged. Especially to combat these and other problems, Helena Rubinstein has brought over from Paris her plastic face treatment. This is a definite, material attempt to combat the lines and hollows that don't *belong* in your face. The sensations of this treatment are, we feel, expressed perfectly by the picture on the left. A sensation of being lifted, suspended. A feeling that the force of gravity has temporarily ceased acting on your facial muscles and let them return to their original alignment.

This treatment is ninety per cent. manipulation and is done by only one person in Madame Rubinstein's New York salon. (Appointments must be made well in advance.) Curiously, for such a down-to-earth, "well *that* makes sense" kind of treatment, you will see results after the first session. A definition of your facial silhouette—a sense of pulsation and vitality that leaves your face feeling "vigorous." (Sometimes our weary faces feel almost numb and nerveless.) It is especially recommended for both overweight faces and scrawny ones. This treatment should not be confused with a pick-up or circulation facial. It is a corrective treatment, like body sculpturing, that necessitates continuity and cooperation if you want to see lines dim and contours freshen.

HORST PHOTOGRAPH

Trousers—feminine variety

1. Dirndl culottes, so full they're first cousin to a skirt, for beach or your own board. They're of red-and-white rayon and go with a yellow Teca rayon blouse. Altman
2. Evening culottes that may go informally to dinner in perfect propriety, of red-and-white checked Celanese rayon jersey. Hooded bodice. Kalmour costume; Best
3. Shorts so amply pleated that the uninitiated would guess skirt, of red and black and yellow checked linen. Then comes an expanse of skin; then a bandeau. Macy's
4. Slacks—the traditional tailored kind, of red Crown-Tested Rayon. The rayon shirt is yellow—and there's the newest colour team for the South. From Peck and Peck
5. Knickers for bicycling—like the ones Frenchwomen are wearing for that same purpose. They're of red-and-blue Rodier linen, with a blue skirt. Abercrombie and Fitch
6. Little-boy shorts, classic and businesslike, for anything active like boating; of yellow Crown-Tested Rayon. Simple red-and-white striped rayon shirt. Peck and Peck
7. Rompers and a sunbonnet of blue-and-white checked cotton. De Pinna
8. Culottes that may roam a resort at will, for shopping, lunch, or whatever, of blue-and-white polka-dotted silk-and-rayon shantung. Bonwit Teller
9. Knee-length shorts, the sort the law allows in Bermuda, of loud red-and-blue striped linen. To go with them, a long-sleeved white silk-and-rayon blouse. From Altman
10. Dirndl culottes, this time in a convenient street length, with the culottes and bolero of blue silk shantung; blouse of dotted silk crêpe. Saks-Fifth Avenue
11. Harem trousers, very much in the East-is-East spirit, of green Celanese rayon jersey, combined spectacularly with a yellow jersey blouse and purple belt. Best

VOGUE STUDIOS—BAKER

TONI FRISSELL

VOGUE STUDIOS—BAKER

Staying young gracefully

For the older woman--these gracious clothes,
things that make her smart for her age,
chosen especially for her by Vogue

Left: The brimmed hat--blue felt--
casting a becoming shadow;
tipped to show well-groomed hair

Above: The cover-up evening dress--carefully draped
to modify less-than-perfect figures.
Smoky-blue rayon crêpe; Alençon-type lace.

Above: The long-jacket costume of blue wool,
combining striped and smooth weaves. That jacket has
a hip-hiding boxiness; the dress, a graceful skirt.

Left: The simple, statuesque dinner-dress,
of blue rayon crêpe. Its sleeves hide plump arms;
its V-neck leads the eye to a happy vertical

Right, first: The optical-illusion dress
of blue, sheer, rayon crêpe,
with eye-misleading pleated panels.
Second: The dress with fresh white touches--
crisp, young-looking English embroidery frills
on suave black rayon crêpe

Left: The tucked-bodice dress--
black rayon crêpe
with a flattering bodice
tucked slantwise for slenderness.
With it, a pink felt sailor
that casts a glow of colour
over the face

Right, first: Black felt sailor--gracious without being
what one might call "matronly"--banded in pink.
Second: Black grosgrain beret--tipped over one eye,
adding dignity to a handsome profile

Clothes on both pages: Best; Marshall Field; Neiman-Marcus

NYHOLM

TYPICALLY BAHAMIAN IN ARCHITECTURE IS "GRAYCLIFF," WITH ITS SPACIOUS VERANDAS AND TERRACES

"Graycliff"—the Nassau house of Mr. and Mrs. I. Walton Killam

CONVERSATION ABOUT DECORATION

"GRAYCLIFF'S" SOUTH VERANDA—PINK FLOOR, PINK CHINTZ, GREEN JALOUSIES

"I WONDER when we shall ever be able to go abroad again?"... We hear this wail repeatedly, nowadays, usually from women to whom Abroad means Paris and clothes and cafés, and nothing more. Now, all of us love Paris, and we love thousands of things that England and Europe have so generously given us, but some of us have a wider sense of Abroad. Abroad is where you find it, it may be any of our neighbouring friendly islands, it may be Central or South America or Canada. For us New Yorkers, it may be California, or New Orleans.

I think it was Robert Louis Stevenson who said, "Out of my country, out of myself!" Abroad must be far enough away to offer a sense of difference. Flowers, foods, birds, houses...any of these may satisfy our hunger for difference.

For some reason, our neighbouring British Islands, Nassau and Bermuda and Jamaica, attract us more than do our own adopted islands. Each year, thousands of us rush through them as trippers, hundreds visit them in more leisurely fashion, and dozens succumb completely and buy or rent houses.

Nassau has probably the largest American residential list. It is so near us, it is so easy to avail ourselves of its hospitality. Vogue has published many articles about its houses and entertainments. Each year brings news of a few new American houses. A while ago, there was much talk of the Edmund Lynch house, designed and built by Howard Major of Palm Beach. Since Mr. Lynch's death, the house has been sold to Axel Wenner-Gren, from Sweden.

"Cascadilla," the Edward R. Tinker place, is an old Nassau plantation house with a famous garden. The house was built more than a hundred years ago, and has recently been redecorated by Marian Hall and Diane Tate of New York. They have respected the old house and kept the frosted-glass doors, and the cool, early Victorian quality. The huge living-room opens into the garden, and has a garden-look with its bamboo furniture and pale green walls and curtains. Native tiles in white are used in the halls, and the dining-room has a dramatic floor in green, yellow, and white, which looks like a Directoire carpet. The bedrooms are simple and cool and unpretentious, with modern metal furniture. Some one said of this part of the house, "It looks like a pretty hospital."

LIBRARY—SALMON WALLS, BROWN CHINTZ WITH PINK HOLLYHOCKS

Another newly decorated house in Nassau is that of Mr. and Mrs. I. W. Killam—shown on these four pages. The house itself is old, dating from the late eighteenth century. It has recently been restored by Morton Turtle and redecorated by Bruce Buttfield, one of New York's experts in Victoriana. A drawing-room in lilac-blue, a guest-room in lilac and purple and white, notes of magenta and pink everywhere, native shell flowers in great vases and in shadow-boxes, native rugs woven of sisal and raffia, new and decorative festoonings of mosquito nettings—all these give the interiors a special native interest. There are a few pieces of early Nassau furniture, crude copies of English originals, that are worthy of note. Mr. Buttfield has added such modern touches as mantels and pictures of engraved, mirrored glass.

Certainly among the most distinguished interiors in Nassau are those of the Arthur Vernay house, Los Cayos. This beautiful old house, (Continued on page 80)

GUEST-ROOM—A COLOUR SCHEME OF LILAC, PURPLE, AND WHITE AGAINST CORAL WALLS

GUEST-ROOM—LILAC CRETONNE AND CREAM NET CANOPY

"Graycliff"—one of Nassau's old Bahamian houses

MASTER BEDROOM—SHELL-PINK MOSQUITO NETS, WHITE WALLS, SEA-BLUE FLOOR AND WOODWORK

THE LILAC-AND-PINK DRAWING-ROOM OF "GRAYCLIFF." DECORATOR: BRUCE BUTTFIELD

A fine example of Bahamian architecture is "Graycliff" in Nassau—the house of Mr. and Mrs. I. Walton Killam, of Montreal. It's an old house—records do not give the exact date, but once it was a mess-house for officers of the West Indian regiment. In its recent restoration, the original architecture has been faithfully preserved. Verandas completely surround it, jalousies are used generously, a new service wing has been added—the old one was in the slave quarters.

The decoration—done by Bruce Buttfield—has the same respect for the original. English furniture—such as might have been there in the early days—is used, with a few pieces of native-built West Indian furniture. The drawing-room is lilac and pink; the guest-room, lilac and purple and white; pink accents are everywhere; native shell flowers fill great vases and shadow-boxes; and mosquito nets are festooned in new and decorative ways.

Pink wool jersey for a two-piece dress
with long-torso jumper,
pleated skirt. For less than $20

White wool jersey for a dinner-dress
adroitly shirred into Grecian lines.
For this you part with less than $20

Navy-blue wool jersey for a basque dress,
its square neck and sleeves
rimmed with white piqué. Under $20

Navy-blue wool jersey for a suit
complete with Eton jacket, full skirt,
white piqué blouse. Under $20

Heather-grey wool jersey
for a waistband dress with young round neck,
young dirndl skirt. Under $20

Under twenty—

New jerseys under $20, for you

Clothes on both pages: Macy's; Marshall Field

DE MOLAS

GRACE MCDONALD, YOUNG SINGING AND DANCING SUCCESS OF "VERY WARM FOR MAY"

who are under 20 years

Under twenty years—
Grace McDonald, tiny, gay;
new musical comedy hit.
She wears, here, a black jersey suit,
white faille hat. (Suit under $20)

Young and going

Entrain in a soft suit of blue-and-grey wool. About $75. Red felt hat. Bonwit Teller; Weinberger's, Washington, D.C.

Sail in a four-piece suit of dress Stewart plaid — jacket, skirt, coat, and hat. Under $100. Peck and Peck.

Fly in a dress-like suit
of blue-and-white wool,
loudly checked. Around $45.
Charles Armour suit at Russeks
Drive in a sports suit
of brown-and-white herring-bone tweed.
About $30. John Wanamaker,
New York, Philadelphia

NAUTILUS SHELLS • TOWLE'S "LADY DIANA" STERLING

Imagination

NYHOLM

CORAL-BRANCH CENTREPIECE; LUNT'S "ENGLISH SHELL" STERLING SILVER • TABLE DÉCORS ON BOTH PAGES; ROSE CUMMING

on the Table

NEW YEAR'S RESOLUTION: No more dull table *décors*; no more clichés; no more inhibitions. There are countless beautiful small *objets* that can be turned to account as centrepieces (and conversation pieces) if they are flavoured with taste, combined with imagination, and presented with wit. For example, the three tables shown on these two pages.

In the upper photograph opposite: the nautilus shells, their sheen echoed by the silver lustre plates; grey linen napkins. In the large picture, decorative white coral branches, spaced with flower-like pink shells; with this, crystal plates, organdie napkins, Waterford hunting glasses. On this page, a sparkling table—with quartz chunks arranged to look like icebergs on a cloth-of-silver sea. The place-mats are mirror plaques; the tumblers and finger-bowls are of old Waterford glass.

Other ideas from imaginative hostesses:

Mrs. Isaac T. Starr uses, as a centrepiece on her large mahogany table, a silver coach and four, beautifully executed in miniature, surrounded by a wreath of shiny green leaves.

Mrs. William Paley duplicates her flower-filled glass centrepiece in miniature at each guest's place. Or sometimes she uses a pair of crystal obelisks on square bases, and banks them with carnations. For an informal centrepiece, she has a huge china watermelon; or she places a real cabbage, red or green, between two china leaves filled with flowers. She always uses mats instead of table-cloths, sometimes silver mesh ones with the modern crystal settings.

One hostess of great taste arranges the flowers for her luncheon table in a beautiful old polished walnut bowl, flanked by a pair of walnut urns, also filled with flowers.

Mrs. Irving Berlin uses blue glass on her dining-room table—so deep in colour that it is almost black. With this, there are great bowls filled with heavy glass fruit in blue and cream colour, and candlesticks to match.

Another hostess uses, for dining, a "curio" table, with the inside lined with red velvet under the glass top. This she sometimes carpets with flowers, or places three or four crystal plates inside, filled with flowers—roses opened sometimes like camellias. Her chandelier has real candles; these, with the candles on the table, furnish the only light.

Mrs. Thomas Shevlin's new dining-room (executed by James Pendleton) is an octagonal room entirely hung with white sateen, patterned with brilliant red geraniums. The floor and chair-seats are apple-green; the furniture is bamboo. White plaster candelabra with emerald glass drops are on the table, and the flowers are arranged in an enormous china cabbage leaf.

In the shops, *you* can find: geometric figures of luminous crystal—blocks, balls, cubes, and prisms, to be arranged at will.... An eighteenth-century *surtout* set consisting of curved glass flower-troughs.... Amusing plump crystal animals that look as though they had been made of smoothed-off rock-sugar candy.... Crescent-shaped crystal salad-plates (use them for short-cut flowers).... Wooden urns, crystal horns of plenty, Lucite rings with garlands of flowers twined through...feathers used with flowers.... Or try something new, unheard-of—something that *you* like to look at. It's likely to be a beginning for good table-talk.

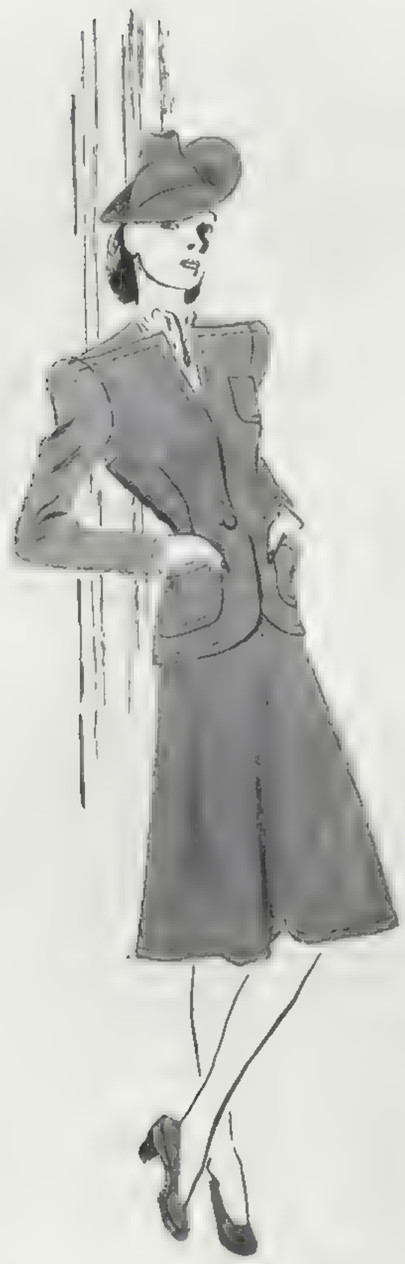
QUARTZ CENTREPIECE • TOWLE'S "OLD LACE" STERLING SILVER

"...with a little jacket, please"

Designs for dressmaking

A forward-looking dress, briefly jacketed. Consider making it of printed crêpe . . . grey and white. Design No. 8559

Navy-blue comes for winter, stays for spring. Try it (printed with white) for this dress with a snug, back-flared jacket. Design No. S-4190



Saddle-stitched suit—good now, good later, of grey flannel. (There's a waistcoat blouse that goes along, too.) Design No. 304

Riding-jacket suit—of whipcord, perhaps: yellow for the jacket . . . black for the skirt. (A blouse comes with this, too.) Design No. S-4189

Longer jacket, flared skirt—for a classic suit that you might make of herring-bone tweed in forest-green and beige. Design No. 8568

Back views and sizes are on page 81

Sheets... like underthings — should have the Feel of Silk!

Why not be as fastidious about the texture of your sheets as about the texture of your underthings? Utica Percale sheets bring you this luxury . . . for they have the feel of silk . . . the strength of linen.

Make no Mistake

Utica Percale Sheets . . . woven from all combed yarns . . . have a silk-like texture never found in ordinary percale sheets

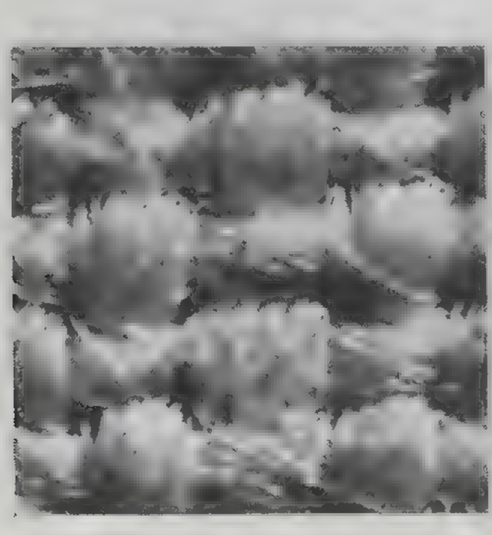
To save yourself chagrin and disappointment, be sure to ask this question when buying percale sheets. "Are they genuine Utica Percale quality or are they carded percale sheets?"

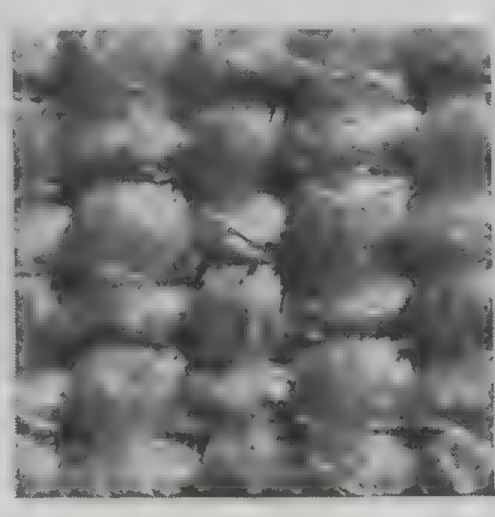
There is a world of difference between the two, as sales people in leading stores can tell you. Utica Percale sheets have a silky-smoothness and lustrous beauty never found in carded percale sheets. And they keep their loveliness long after carded percale sheets are completely worn out.

There is a reason for this. Utica Percale sheets are made exclusively from long-fibre combed yarns and contain over 200 threads to the inch. Carded percale sheets contain fewer threads and are made from yarns that have not been put through the combing process. Utica and Mohawk Cotton Mills, Inc., Utica, N. Y.

PHOTOMICROGRAPHS REVEAL THE EXTRA QUALITY OF UTICA PERCALE

These unretouched photographs—enlarged 30 times through a microscope—show the difference between a carded percale sheet (left) and a Utica Percale sheet (right). Utica Percale not only has more threads to the inch but the extra step—*combing*—gives it a luxurious, silk-like texture. For combing removes short fibres and straightens out the remaining long fibres, producing a far stronger, smoother and more lustrous yarn than is possible with carding alone.





UTICA

Percale Sheets

The feel of SILK—The strength of LINEN

REGARDLESS OF PRICE . . . THERE IS NOTHING FINER IN PERCALE SHEETS THAN UTICA PERCALE

DESIGN FOR TEA-TIME

IN ENKA RAYON

Spode "Gloucester" Tea Set

QUEEN MAKE DRESSES IN SPODE PATTERNS

Heirloom prints inspired by treasured Spode on a traditionally fine fabric woven with Enka Rayon... perfect for undercoat wear and on into spring. Authentic style and excellent quality, these dresses carry the Enka Fashion Approved Tag.

This Enka Fashion Approved Tag is the symbol of verified quality and approved fashion.

Queen Makes at your favorite shop. Left: Victorial floral stripe. Right: Spaced designed of stiff little flowers. Both in fine smooth crepe of Enka Rayon. $6.50 each

ENKA RAYON

THE FASHION NAME IN RAYON • STANDARD OF SUPERFINE YARNS

206 Madison Avenue, New York

DISCOVERIES IN BEAUTY

THIS winter, restless Americans will become happy introverts. The South will sparkle and simmer to a huge national audience. The North and West will blaze whitely, and their hillsides accept the pattern of countless skis and bob-sled tracks. With nostalgic recollections of Saint Moritz and Cannes, bleak and deserted as only a resort can be, Americans will trek across their own country in search of snow or salt water. And they'll tan. Probably a deeper tan than they have allowed themselves in years. Tanning is an American custom, which has recently been held somewhat in check by the disapproving eyes of Europe. Now, we feel a landslide of toasting coming on. We feel that, for all our warning as to what it will do to your skin, and the serious effects it can have—from a mild reaction to an actual illness—, this winter you will tan. For that reason, we list here some specific sun preventives, sun combaters, and pro-con-anti-and-vice-versa sun cosmetics. If we can't persuade you that a warm café au lait is one hundred times more becoming to you, and if we can't frighten you with the bugaboo of thickened skin or Worse...at least make some concessions and achieve your oiled mahogany look with a minimum of injury.

SUN PREPARATIONS

Here are a few of the many good preparations especially designed to discourage burning. Germaine Monteil has a *Tan Proof Lotion*, which, besides being a good sun discourager, also serves as a powder foundation. Or, for more vigorous tanning pursuits, try Germaine Monteil's *Sun Tan Oil* or *Sun Tan Cream*. Alexandra de Markoff's *Sun Tan Cream* is another dissuader of mahogany skins, and, to take care of the situation from all angles, there is also a *Sun Tan Fluid* to encourage browning.

Frances Denney's *Tan and Protect* is an oil preparation that does an excellent job and is uniquely sprayed on with an atomizer, to ensure even distribution of the liquid—and an even tan. Harriet Hubbard Ayer has both a cream and a lotion for those with decided preferences on the subject, both good gentle tanners. *Sombrero Sun Shade*, a creamy, odourless liquid, combines a good sun protective and a powder foundation. Also, it is still with you when you emerge from your swim, which is a pleasant thought for constant dippers.

Primrose House *Sun Screen Lotion* has been petted and praised since its appearance on cosmetic counters, and we can only add that it produces a gentle tan with a minimum of effort. Dorothy Gray's *Sunburn Cream*, a heavy, white emulsion, is a tried-and-true protective. Coat your skin with this white liquid, and you can venture into desert wastes.

Then, there is *Skol*, in both liquid and cream form. The wise maker of this provides for human frailty by having both the sun defier and an antiseptic healer. Use the *Skol* liquid, if you venture out forewarned and forearmed. If you don't go prepared, you'll find *Skol Cream* a soothing antiseptic for over-exposure. Chevalier Garde's *Sutra* is another preparation in the cream category—cool, refreshing, and a good protection for sensitive skins. Especially recommended for ski enthusiasts is Elizabeth Arden's *Sport Gelée*. It gives your skin a glistening finish, besides doing its work against snow-burn.

IF YOU WANT TO CHEAT...

You can cheat your way into a deep tan (though you can't cheat your way out of one) with several excellent make-up foundations. Helena Rubinstein's *Photochrome Make-Up*, actually intended to make you smooth and satiny under the camera's malicious eye, will give you a deep, instantaneous, and completely fake tan to dramatize a white evening dress. Max Factor, too, has a good sun-tan shade in his famous *Pan Cake* make-up. You apply this as if it were shoe-whiting, and it leaves your skin as sleek and smooth as enamel, with minor defects hidden. Raydence also will give you a fine, phony sun-tan with a make-up colour called *Carioca*. This is a liquid powder base and very considerate of your skin. Primrose House, too, will help you fool an evening audience with a soft, dewy, liquid make-up, *Petal Bloom*, of which the deepest shade is Primrose Tan. *Powd'r Base*, that creamy, wedge-shaped stick, also comes in a sun-tan shade. Awfully convenient to toss in your beach-bag.

MAKE-UP COLOURS

Assuming you are aiming at that rich (and we have to admit it) rather pleasant shade between café au lait and bronze, watch your make-up. Toss away, temporarily, your rosy, mauve-y nail enamels, and go easy on the very dark shades, for sand will scratch any varnish, no matter how unchippable it is. Try some of the browny shades like *Gold Rush* (Peggy Sage), *Chili Bean* (Revlon). Try the opalescent true red that Barbara Bates calls *Frosted Rose*, or a dim, rusty-beige like La Cross's *Acorn*. Try a frankly flaunting red like Cutex *Hijinks*. Try buffing.

In getting your sun-tan powders, be careful not to get too ochre a cast. Helena Rubinstein's *Mauresque* has a nice, rosy cast, as has Richard Hudnut's *Tropical* and Lucien Lelong's *Sirocco*.

You can have fun with lipsticks, whether it's snow-burn or sunburn. Toss out the fuchsias and blue pinks, and dark purple-reds, which make your milky winter skin look milkier. Wear a slash of scarlet like Coty's *Magnet Red*. There's a lot of depth, but not too much blue in Houbigant's *Deep Red Ruby*. Or, if you're going in for buffed nails and wind-blown hair, try the gentle pomade kind of lipstick, such as Houbigant's *Natural*. Remember, too, *Tangee*. Dorothy Gray's *Daredevil* is on the coral tone, and, if your eyes and hair are strongly, vividly coloured, you might risk Schiaparelli's *Rose S.* Volupté's *Red Pepper* is a flaming, blazing shade, and, if you're going South, you might try it in its *Hussy* form (that is, with the shiny, instead of mat, finish) to blend with a shiny make-up such as *Even Glow* (also a tan inducer). Barbara Gould's *Pagan Red* is clear and sharp, with only a hint of brown in the undertone. Lenthéric's *Gaucho* is super-sophisticated with a tan; and, if you're the type (no mouses), their *Vivid* will cut a dash against snowy slopes.

ELEUTHERA

(Continued from page 40) People come to luncheon. Luncheon is lovely. A sleep would be lovely, but there is no time for sleep—besides we have to go out for tea, then to a cocktail party, and then home to change so that we can go out to dine with some one at the Victoria.

One meets a lot of people this way, but they are always the same people in different clothes. They have so many clothes that it's hard to recognize them. Naturally, with all this meeting, there is a great deal of talk. Not much conversation—just talk. It's about who married whom, and Mr. Roosevelt, and fishing. The who-married-whom would be amusing if it were not quite so well-bred, and simpler if each had married less people. It is also more interesting to discuss people one knows; if you don't know them, it tends to give you an inferiority complex. They are all people one should know or at least know of. I knew neither the people discussed nor anything about them, but, fortunately, the ignorance of the English is accepted. However, I felt much of my life had been wasted, and thought of the celebrities I might have met if I had tried hard enough. It occurred to me that one could, if one really tried hard, get to know a lot of famous and infamous people, just as one could make love to a great number of women, or eat a great number of meals, or catch a great number of fish, or play on a great number of golf courses. It was simply a matter of temperament. One either has the social temperament or one does not have it.

FORMAL SOCIETY

In the beginning, not so many years ago, it must have been delightful. People came for the climate and led a simple life. Now everything is changed except the climate. Formal dinners, formal luncheons, even formal bathing-parties are the rule. Everybody complains about it, but all go on doing it. Some one unkindly suggested that if they did not like it, they would not do it. So perhaps, after all, they do like it. There are only fourteen main meals in a week. So, if you know fourteen people, you can go to a meal or have them to a meal once a week, but here, since every one knows every one else, other devices have to be resorted to—beach parties, cocktail parties, and the fact that you have personal preferences must be sacrificed to the general social cause. If you see one person more often than another, you cause offence; so you don't, and, in consequence, you hardly see the people you really like and grow to dislike people who are quite inoffensive because you have to see too much of them. The antidote is bridge, if you play bridge, and gossip.

Then, there is a great deal of talk about travel. It goes on and on. Egypt, Paris, Mexico, Honolulu, Petersburg, and ends in geographical confusion on the price of caviar in Turkey. And these people are so nice, so kind, and so hospitable. It is only that one rarely gets the chance of speaking to them. There was one lady, she was more than charming and had been my hostess, too, whom I wanted to see. We met three days running at different parties and never had a chance to exchange a word beyond the usual inquiry about the state of respective healths, so at last I asked her to lunch with me at a hotel, and we had a pleasant conversation. It was she who told me of the young man who came here last year for a holiday and had, at the end of it, been carried onto his ship. There is no doubt that women stand these things better than men. They are much stronger. Nothing can be nicer than a gay life if one has the necessary endurance. Not having it, I looked round for some way of escape. It was easy. The outer islands. There are thousands of them. They vary in size from little Cays, the size of a tennis-court, to big islands of thousands of acres—Abaco, Harbour Island, Inagua, Long Island, Cat Cay, San Salvador, Little San Salvador, Eleuthera.... I chose the latter.

PASSAGE TO ELEUTHERA

It took eight hours to get there in a small motor-driven vessel. She had been in the bootlegging trade, and what she lacked in speed she made up in character. She carried a mixed cargo—an automobile, lumber, boxes packed flat in bales that would be used for tomatoes, a turkey-hen loose, a dozen Negroes of both sexes, complete with their children and what looked like most of their personal possessions, one dog of indeterminate breed. We were served tea and an excellent stew. We fished, trolling long lines behind us; the captain talked, the crew sat about, and, in the bows, a fat man slept on a sail. He was very black and the sail was very white and the sea beyond him very blue. It was all beautifully simple.

On Eleuthera, I began to understand the Bahamas and to see something of them. The first difficulty was to pin down an impression, to get what one saw actually into words or, at least, into some kind of order. The colour worried me for a long time. At first, I had thought the colours bright. They had seemed to be brilliant blues and greens, but the realization came to me slowly that they were not brilliant, they were not even bright, and, above all, that they were cold colours. The blue-greens and purples of the Caribbean Sea are the colours you find on an iceberg or a glacier. Everything is low in tone, and the rest, the brightness, an optical illusion. There is little graduation in tone. From the low greens, browns, sepias, and greys of the scrubs, the scale jumps to pure burning white on the shining fronds of a palm-tree. The brightest colours, apart from the flowers, are the orange-red of the tomatoes, and the green of the banana-trees. Even the clothes of the Negroes are not bright—they have been faded by sun and washing to pastel shades.

On the north side of the island is the most wonderful beach I have ever seen. Purple, blue, and green the sea runs in, white-edged against the sands. Little slow flat waves uncurl, frilled with foam, and in the distance on a headland palm-trees stand out black against the sky. Behind the beach, parallel to it, running from one end of the island to the other, is a white road. It is hemmed in by walls of bush. Not high, but high enough to prevent one seeing; not thorny, but thick and impassable. And (Continued on page 76)

NAVY-BLUE: MIDWINTER SHOES

NAVY-BLUE, the new midwinter mainstay—and here are shoes to help you complete your all-blue wardrobe. (On pages 50 through 53, you see some important suggestions for that wardrobe.) Regard the shoes here, and then choose carefully: some make nice companion-pieces to a fur coat, some could travel Southward, some go with town or country tweeds. And all could carry over into spring.

1. Blue lizard and calf—just a bit brighter than navy. Nice with wool dresses. From Frank Brothers
2. Borosa sharkskin—dull, smoky slate-blue. Perfect with suits. A Delman shoe at Bergdorf Goodman
3. Smooth calf step-in shoe with a walled toe and stand-up tongue. Shoecraft
4. Tailored navy-blue suède shoe, with a comfortable new tractor heel. I. Miller
5. Navy-blue reversed calf ghillie; alligator-calf heel and toe. Foot Saver
6. Navy-blue python Oxford, on a wedge heel. See how the toe turns up slightly. This is from Andrew Geller
7. Blue calf and gabardine with "Lastex" for this spat-shoe with an unscratchable Pyraheel. It's a Matrix shoe, and Stern's has it
8. Gabardine and calf, both navy-blue, alternate on this tailored opera pump. A Laird Schober shoe
9. Navy-blue llama calf for a town-and-country Oxford with a calf mud-guard. Stetson shoe

ELEUTHERA

(Continued from page 75) from the road, like veins, little winding tracks are cut into the bush. It is all very strange and quiet. It has no relation to the world as we know it. A grass-green lizard on a tree blows out its rose-pink throat. You move towards it, and it jumps. When it lands, it has changed colour. It is now slate-grey, and the bag under its throat is white.

STRUGGLE FOR EXISTENCE

Everything was new to me and disturbing—the coconut-palms, the sea, and in the sea the fish. Except for trout and an occasional salmon, I had rarely considered fish, but here there was no help for it. It was like bathing in an aquarium and living beside one. Schools of goggle eyes darken the water for half an acre by the steps of the harbour. Their shadows making black patches on the sand beneath them. Sometimes they are still; at others, they swirl in patterned rings, in ellipses, in circles. Houndfish, singly and in pairs, lie motionless or shoot through the water like torpedoes. There are jack, too. They hunt the goggle eyes. Before one's eyes the struggle for existence is going on. Not more bitterly than elsewhere, but more obviously. The struggle of fish for other fish, of trees for light, of lizards for flies, of the Negroes for the very necessities of life.

No radio, no electric light, no running water, no plumbing, no telephone, no post, or, at least, only a post once a week, and a strange, hushed beauty. It was not what I had thought it would be. It was not what I should have seen had I only stayed a day or a week. There was so little to get hold of, and nothing was spectacular. Even the climate is indescribable. "Balmy" is the right word, but till I came here I had not known what "balmy" meant. These are the Isles of June...the isles of dreams. A place where one could be very happy or very sad. A place where, literally, time stands still without even the interruption of the seasons. A place where they speak of a roof as being recently repaired that was mended twenty-five years ago.

And what does one do? One does nothing. There is nothing to do. One sleeps, one bathes and eats. No one saves time. There is nothing to save it for. You just let time pass, and it does, of its volition.

Sometimes on the road, you meet natives carrying red tomatoes in buckets on their heads. They wear big straw hats and carry machetes in their hands. In the morning, they go out to their farms—little patches cut out of the solid bush. In the evenings, they walk back, and all, when they come, bring produce—ears of corn, cabbages, tomatoes, a bundle of firewood, tied with palm-fibre, and forage for their goats. Life goes on here very evenly. Men going to the lands; men going out to the sea for fish and conch and sponge. Women working—laundering, cooking, carrying fresh water, or going to the fields with their men. There are no seasons. The summer is a little hotter, the autumn a little wetter.

When I had been at Eleuthera a week, I was asked to go on a picnic to Charlotte's Beach. That is what it is called now, after Mrs. Power Blodgett, who has started an industry among the Negroes and is teaching them to make hats, hand-bags, and table-mats of woven fibre, and shell jewellery that is really beautiful. We went by sea in a sailing-boat. The sail filled. There was no sound, only the slap of the dingey as she leapt in the water behind us. We made a fire on the beach, and the moon came up from behind the palms. We burnt wreckage and coconut shells and returned in full moonlight.

The town of Governor's Harbour rambles up a hill and drifts out to Cupid's Cay across the concrete causeway. Once the deserted harbour was full of schooners that came for pineapples. The unpainted houses, many of them empty, are all that remain of this lost prosperity. In the gardens, flowers and trees grow and die unwatched and untended. There is very little money on the island, but there is food. There are the things that grow in the fields and the fish that grow in the sea. I went fishing in a little boat. I went onto the farms. To find one, I followed a narrow path from the road—it was scarcely two feet wide—till I came to a clearing. It was less than an acre in extent. The bush had been cut, trimmed off, the bare stems stood amid the limestone rocks that jagged up every few feet, and, in the pockets between the rocks, using the cut bush for support, the tomatoes grew. Out of a deep hole came the big, split leaves of a banana, the hand of fruit had yellowed, upward-pointing fingers. The flower was a dull purple ellipse with one crimson petal. All round, mixed in with the tomatoes, were papaws, okra, yams, cassava, monkey-nuts, sweet potatoes, corn, guinea-grass, pigeon-peas, and runner beans with long white flowers. A man appeared. He had been working further off. He gave me some fruit, and then, taking the leaf of a wild rubber-plant, he twisted it into a dipper and drank from a rock pool. It was covered with green scum, and there was a frog in it.

He said, "My father told me never to drink water if there were no frogs in it. If there are no frogs it's bad. Once there was a snake in it," he went on, "it had come after the frogs. But the snakes here don't hurt, and I killed it." He threw away his cup.

I BUY A HOUSE

This is Eleuthera—the land of the free. The day I left, I bought a house. It stands half-way up the hill at Governor's Harbour. It is old and cool and has stone walls three feet thick. I shall paint it pink and white and make a garden of bananas and palms round it.

What attracted me? Did I want to be free? Did I think it a good place to come for the winter, one well away from the world and war? Or a place in which to grow old in the sunshine? I do not know. What I know is the silence, the peace, the blue sea, and the singing of the birds. Since then I have bought a beach near it. A very private beach with trees that run right down to the sands and a rocky headland that cuts it off from the rest of the world.

Each year, I shall plant a hundred coconuts there, and one day I will build a little house among them.

Princess Paul Chavchavadze

Daughter of the late Grand Duke George of Russia—granddaughter of King George I of Greece—cousin to the Duchess of Kent, the Princess Nina now resides in New York. In addition to writing, the Princess is a very talented artist. Her paintings of interiors have recently been exhibited in New York. Her work among refugee children commands much of her time. The Princess leads a full and active life, and, of course, is the center of much social activity. With her service of Nobility Plate, we see the Princess in one of woman's most bewitching moments, entertaining at tea. Nobility Plate, superbly fine, distinguished, stands apart from other silverware. Its true home is where there exists an appreciation of correctness and exquisite beauty—your home.

DESIGNED FOR AMERICA'S FINEST TABLES

Shop-hound Consults the Compass

WHETHER January beckons you North or South or nowhere, now is the time to think about what to buy with your Christmas money. (1) This graceful flower looks too pretty to be practical, but one look at its face shows that it is a watch. It's fashioned of yellow gold, spiked here and there with diamonds and rubies. The face is topsy-turvy so that you may read it more readily while it's clipped to your lapel. This Swiss beauty is at Edmond Frisch—E. Gubelin, 336 Park Avenue. The price is less than $400.

(2) For the great North and great Northern sports, Bonwit Teller's hand-knitted, superbly fitted white ski sweater. Aside from the virtues you see, it has good clean shoulders and a beautiful back. The price is unfortunately close to $35, but ah, the look of it....

(3) We highly recommend tucking one of these lights in your bag, wherever you go. They're run by batteries, and serve as either flash-light or bedside lamp. They're attractive, too, with bases of several kinds of wood to choose from. The heads are of coloured lumarith—a wide choice of colours. The larger one costs about $4, the smaller one $3, at Evelyn Reed, 524 Madison Avenue.

(4) Macy's has outdone itself in the matter of dressing-table sets of almost every period and design. One very much to our liking is the modern pewter one in the picture. The handles are of wood, worked like the spooling in a spool bed. The lid of the powder-box is faced with a mirror. The set of three pieces will cost you less than $17.

(5) These gloves are perfect for country wear, when you don't want to cart around a hand-bag or be separated from your lipstick, keys, hairpins, and such. Down the side of the glove is a leather insert, with a slide-fastener opening. Inside there's room for your small belongings. These gloves are of heavy beige suède, with a beige cape-skin insert; around $3 at Altman.

(6) For keeping your ice-cubes in great elegance, this gold metal vacuum tub in the shape of a Gargantuan pear. (Gold gets to be a bigger and brighter colour all the time, for decoration.) And to go with it, a silvery apple that holds a divided glass hors-d'œuvres dish. They cost around $16 and $6 respectively, at Ganger's Bar Mart, 56 West Forty-Fifth Street. You can get literally everything for a bar here—except the liquor.

(7) If you are a habitué of the little stocking shop called Le Bas, you may know by now that Miss Lillian has joined the shop, with her Lillian-Accessories. All sorts of bags, costume jewellery, snoods-made-to-order, et cetera, are here for the buying. We chose from among them the emerald-green evening bag of shirred velvet (or jersey), lined with gold brocade. It fastens with an untarnishing gold cord tipped by a crystal bead. To go with it, perhaps with a white dress, a hothouse rose of dark red velvet. About $10 for the bag, $2 for the flower. 47 East Fifty-Eighth Street.

(8) The National Association of Audubon Societies has handsome wooden plaques of Audubon prints. The prints are mounted on the wood and glazed in a way that doesn't affect the colour of the picture. There are four woods to choose from—mahogany, walnut, and bird's-eye and Cape Cod maple—and all of Audubon's five hundred subjects. About $2.50 each, postpaid, ready to hang. Write to 1006 Fifth Avenue. Naturally, they are the most perfect pictures in the world for sending through the mails.

THAT TROUBLESOME DECADE

(Continued from page 45) Ramsay MacDonald, notable for his unequalled, at the time, gift of compromise, was Premier of England. Scabrous, enchanting "Private Lives" was the hit of New York, equalled only by Katharine Cornell in "The Barretts of Wimpole Street," and Nazimova in "Mourning Becomes Electra." But the Patsy of the country was President Hoover, caught in the big Prohibition squeeze, for he was trying, wrote H. L. Mencken, to be "dry enough to carry the Hookworm and Goitre states, and yet wet enough to save New York; his chin was shoved up by the Wets and his forehead rammed down by the Drys."

1932.... A bony little man in a revue sang "Brother, Can You Spare a Dime?" President Hindenburg, considered a nice old man, with hair *en brosse*, was keeping Hitler in check. Joan Crawford wore that fatal white organdie ruffled dress in "Letty Lynton." Kreuger and Insull went to smash, the banks were failing, and the Bonus marchers camped in packing-boxes in Washington. Victor Moore played in "Of Thee I Sing," and the Lunts romped all over a sofa in "Reunion in Vienna." During the presidential campaign, the Republicans murmured that Roosevelt was the "accidental beneficiary of a temporary discontent," and the Democrats didn't want him either. Roosevelt was elected. With more modesty than usual, Huey Long said, "There may be smarter men than me, but they ain't in Louisiana."

1933.... The Reichstag burned. Everybody sang Kern's lovely melody, "Smoke Gets in Your Eyes." Hitler, followed by little, trumpeting Goebbels and porky Goering, put Germany in a Nazi vise. Only the illiterates went once to see the great Disney's "Three Little Pigs"; the big brains went forty and fifty times. After the banks closed, the N.R.A. started, and there was no more laissez-faire, for we had new remedies for the same old pains. President Roosevelt's happy face was shining everywhere. Walter Winchell's wise and terrible eye watched everywhere. In its first weeks "Tobacco Road" almost closed for lack of business.

1934.... Shirley Temple, four years old, dimpled and creamy, tap-danced her way. Little business men complained, the share croppers suffered, and Father Coughlin, the Michigan Savonarola, with his brogue and his drama, was created by crisis and radio. The newspapers had great layouts of the just-born Quints. Dillinger, the top-gangster, with a weakness for women and the movies of Clark Gable, was killed. Painters filled their canvases with what they saw—bread-lines. The whole country laughed at "It Happened One Night." Right after the assassination of Austria's Dollfuss, after the Munich purge, the magazines asked, "Has Hitler a Mother Complex?"

1935.... The Italo-Ethiopian War began, enabling Bruno Mussolini later to describe the flower-like beauty of a bomb bursting on a native hut. The Museum of Modern Art had its fabulous Van Gogh show. A young doctor in a white suit killed Huey Long; and Joe Louis was known alternately as the Black Panther and the Brown Bomber. After winning the Saar plebiscite, Hitler conscripted an immense peace-time army, trying to catch up with Mussolini, then head man.

1936.... Everybody who had gone through third grade read *Gone with the Wind*. The Spanish Army, with a little undeclared help, began to mop up Spain; the Japanese-Chinese incidents whipped into undeclared war; and Hitler's troops, singing "*Die Wacht am Rhein*," marched, without a hindering word, into the Rhineland. Benny Goodman blew on his clarinet; swing was rising fast. Conversation centered around John L. Lewis, the C.I.O., and sit-down strikes. Dali preferred being photographed Surrealistically in either a diving-bell or half a fencing outfit. Landon and President Roosevelt campaigned, and the political cliché was "As Maine goes, so goes Vermont." King George V. died, Edward VIII. ascended, and then abdicated to marry Mrs. Simpson. It all ended as a tired man began a radio talk with "At long last," and then was carried over the elephant-grey waters of the Channel to France in the *H.M.S. Fury*.

1937.... The Big Apple was the shagging delight of the country. Henry R. Luce started *Life*, Charlie McCarthy suddenly became famous, and President Roosevelt's Supreme Court reorganization plan against the "nine old men" was defeated. The coronation of King George VI. and Queen Elizabeth gave the year its only pomp. Blithely, the W.P.A. Theatre had a series of hits, and the seven dwarfs were the hit of "Snow White."

1938.... Austria disappeared from the map, Hitler went home, preceded by tanks; and the Austrian Chancellor, Schuschnigg, sadly said on the radio, "God protect Austria." Congress passed the Wages and Hours Act, the Rome-Berlin Axis rose in power, and seventeen-year-old Brenda Frazier yearned for enough time to learn French. That catchpool of laughing-gas delirium, "Hellz-a-poppin," was a hit; Orson Welles scared radio listeners with his "Men from Mars"; and Thomas E. Dewey became the country's legal Galahad. Dorothy Thompson in her columns prophesied and fought and swayed opinion. After flying to Berchtesgaden, Chamberlain and Daladier flew to Munich, and long-handled umbrellas and appeasement were linked with "peace in our time."

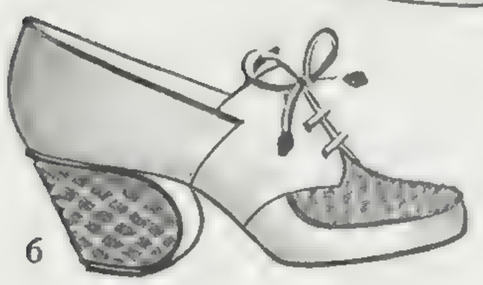
1939.... Czechoslovakia disappeared from the map. Poland disappeared from the map. Finland began slipping away. The New York World's Fair, a wonderful sprawl, opened with its notable Futurama, its Aquacade. The Spanish War ended. Marian Anderson, the great Negro singer, sang at the Lincoln Memorial. *Gone with the Wind* became Technicolor, and Carmen Miranda sang seductively "Bambú, Bambú." With the signing of the Nazi-Soviet pact, the cynicism of the two ideologies was exposed. The famous "Three Little Fishies" fam and fam right over the dam. Germany, England, and France went to war. And Steinbeck's battle-hard *Grapes of Wrath* smashed the plight of the migratory workers right into the, by now, completely socially-conscious mind of America.

"SAY PRETTY PLEASE!"

You'll find youngsters eager to drink Dole Pineapple Juice from Hawaii. And mothers and fathers... friends who call... always welcome the sprightly flavor and tropical goodness of this pure, unsweetened juice of sun-ripened pineapples.

SOUTH-BOUND RED AND WHITE

1. Red suède delicately piped with white calf, for a resort shoe you could wear morning and afternoon. A Pandora shoe at Stern's
2. Red kid moccasin, the sole and fringed trimming of white kid—an unbelievably light and soft moccasin, good with play-suits. Jay-Thorpe
3. Red canvas play shoe, with wide white bands woven with "Lastex" crossing the vamp. A California Sun-Ees shoe. Saks-Fifth Avenue
4. Side-laced canvas Oxford, all-white, on a rubber sole—one of the tennis-playing kind. This is from Stern's



5. White kid play shoe, shirred softly as a baby's bootee. Comfortable enough for sports, good-looking to watch in. Joyce shoe at Best
6. White buckskin shoe, with red fishskin on the toe and new tractor heel—nice with your shirt-waist dresses. A Bally shoe, from Altman
7. White canvas Oxford on a crêpe rubber sole, square-toed. It can take you through sporting events, such as badminton. U. S. Rubber shoe. You'll find it at Bloomingdale

8. Red crushed kid sandal, nice with slacks or play dresses. From I. Miller
9. Red reversed calf moccasin with a white draw-string around the top and a "Du-Flex" sole. From Jay-Thorpe
10. Red kid sandal—for afternoon or for dining at home. J. and J. Slater
11. White shantung, wedge-soled; tied at ankle. Delman shoe at Bergdorf Goodman

CONVERSATION ABOUT DECORATION

(Continued from page 63) one of the oldest in Nassau, has three galleries on the garden side, and looks like a huge pink bird-cage sitting in a garden, thanks to all the lattices and balustrades. When the Vernays sold their great house in Berkeley Square, in London, they moved their treasures to this new-old house.

Perhaps the most frequent hosts in Nassau are Mr. and Mrs. Guy Murchie, and their lovely house makes a perfect background for Mrs. Murchie's flair for entertaining. She has a beautiful collection of Chinese pictures and ornaments so casually and cleverly placed through the house that they become beauty spots in an old Nassauvian atmosphere.

Unexpectedly in one of the oldest and most rambling bungalows on Hog Island, one finds one of the largest and most important living-rooms in Nassau. A few years ago, Mr. and Mrs. Irving Cox built a beautiful, forty-foot long, high-ceilinged, paneled room, right into the middle of their unpretentious wooden house. The spaciousness and formality of this room, with its white-tiled floor, comes as an amusing surprise to visitors paying their first call at "The Hut," as it is humbly named.

AND IN BERMUDA...

This winter, Bermuda is carrying on in the traditional business-as-usual way. Plenty of food, no plowed-up golf courses. Perhaps the old horses have a sad look in their eyes, and the Lady Boats, so beloved in the West Indies, have been painted grey, and come and go like dappled ghosts. Bermuda invites guests by the thousands, but is not too enthusiastic about selling land and houses. To buy a bit of land, you have to be put up, as at a club, and passed on by the government.

Bermuda has long been a favourite winter home to Americans, but only recently have we built our own houses there. In the old days, one took an old house and refurbished it. Now, new houses are being built yearly. The Vincent Astors have one of the larger new houses. The Melville Truesdales are building a small house. The Aymar Johnsons and the Reed Vreelands are regular winter inhabitants.

"Ferry Reach," the beautiful place of the Vincent Astors' at Saint George's, is one of the loveliest places in Bermuda. Before building, Mrs. Astor drove all over the island, selecting architectural details that she liked, and then had the house built by local architects. The result is pure Bermudiana. The house stretches long and low along the sea. There is one main floor, with the living-rooms in the centre, and bedrooms running off into the wings. There is an aquarium on the basement level. All bedrooms look over the sea, and most of them open into small courtyards, or have their own broad balconies.

Sea and sky had to be considered in painting the rooms. All colours are true and clear. No muddy tones could be used in this brilliant light. The living-room has a great terrace hanging over the sea. This enormous room is all pale sea-blue-green and white. Anne Tiffany told me that when she was painting the room, she had a huge block of ice on a table in the centre of the room, and painters studied the icy greens and blues, and did their best to carry these colours to the walls. The room has a lofty tray-ceiling, so characteristic of old Bermuda houses. On two long walls, there are octagonal mirrors, twelve feet long by four feet high, framed in old gilt bamboo frames brought from England. A blue chintz with white pearls is used on furniture.

The dining-room opens onto a grass terrace, which is an outside dining-room with an open fireplace set in one wall. Here a table is placed on the grass in front of the open fire, on cool days. This dining-space is walled all around with passion-flowers.

The library is of native Bermuda cedar-wood, with a lot of clear yellow. Long corridors, running along the two wings, have runners in bright blue edged in red. Mr. Astor's room is a most brilliant blue and white. Mrs. Astor's bedroom is painted a soft shell-pink, her chintzes are covered with coral and sea-shells on pink ground; the head of her bed is shell-shaped.

Mrs. Astor was fortunate in having a decorator who is a famous gardener as well: Anne Cameron Tiffany. Mrs. Tiffany's Long Island garden is well-known to American Garden Club members for its topiary work and its primroses. In this Bermuda garden, Mrs. Tiffany realized every gardener's dream—that of working with new materials. Here the two major gardens are on different levels. Orange-trees and fig-trees are everywhere, and the grass is planted with freesias.

OTHER BERMUDA HOUSES

Recently Prince and Princess Kyril Sherbatow took an old house on a twenty-year lease, and furnished it in ultramodern fashion. They had an unusual moving-day—they simply packed their belongings onto Vincent Astor's yacht, and sailed away to their own Bermuda landing! The Barklie McKee Henrys have taken an old Adam house, which overlooks Ely's Harbor and its famous wreck, and they have named it "Wreck House."

I think one of the most endearing things about old Bermuda houses is that outside stairway called "Welcoming Arms," where the steps flare outward, and seem to welcome you. Another local architectural idiosyncrasy is seen in the little house William Baldwin, of Baltimore and New York, has just bought in Southampton Parish. Here there are Raised Eyebrows, three arched eyebrows set on the walls above the three French windows that open on the sea. We wanted Billy to call his house "Raised Eyebrows," but it already had an old name, "Little Bartlett," and, as Bartlett was his mother's name, he keeps it.

He has furnished the house in fresh French chintzes and furniture of blond woods. An old bird-cage, with a gilded bird sitting on top of it and four gilded tassels hanging from four corners, is used as a hall lantern. Billy is collecting modern pictures for his New York apartment, so his collection of pictures of coaches and carriages has gone to the Bermuda house.—TRIVIA

DESIGNS FOR DRESSMAKING

These are the other views of the Vogue Designs for Dressmaking that are shown in greater detail on page 72—versatile little jacketed dresses and suits to wear now and later. They are all designed for sizes 12 to 20; 30 to 38

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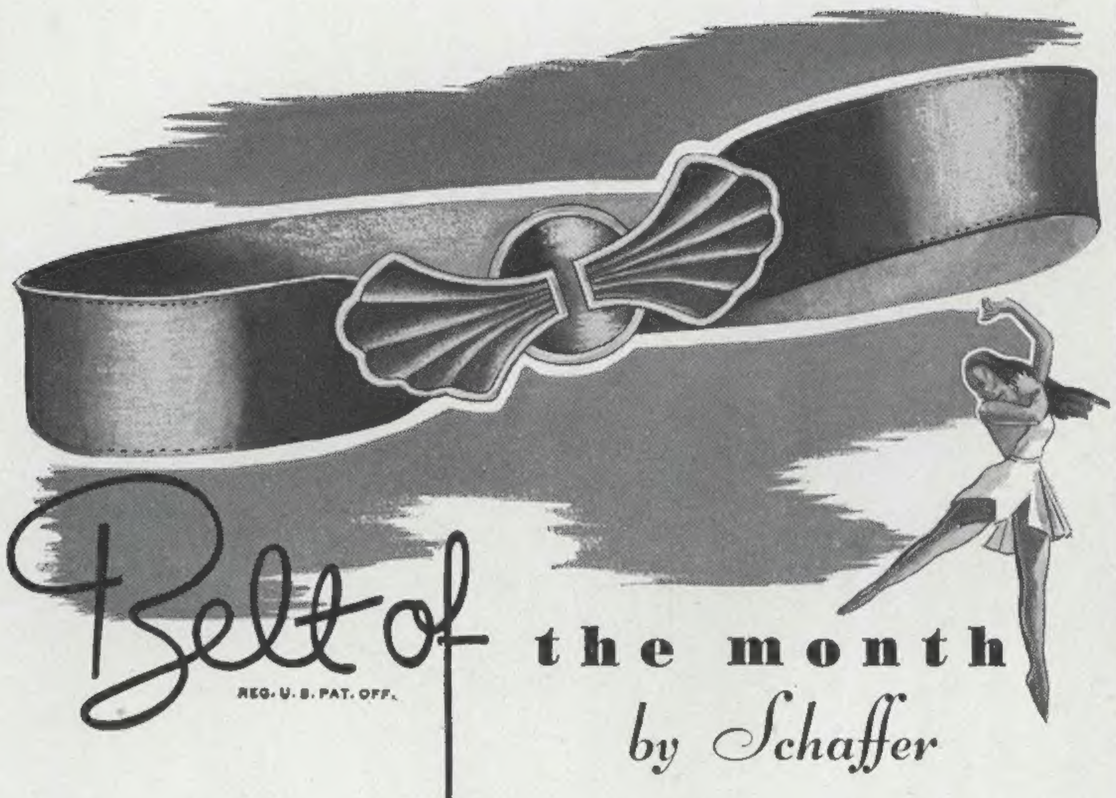

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PLANTATION LIFE IN GUATEMALA

Mr. and Mrs. Williard T. Hodgsdon (she is the author of the accompanying article) in the garden of their Guatemala finca

(Continued from page 54) still all right and to see that the garden has been growing properly.

Guatemala is a gardener's paradise, since almost anything that does not need snow will grow there, and we are all fanatical gardeners. We collect orchids (this always impresses visitors), and gardenias and roses grow while you watch them. There is something very soul-satisfying in being able to wander out of the house every half-hour or so just to make sure that nothing in the garden has bloomed or grown since last you looked.

Housekeeping on a finca is as leisurely as everything else, since almost everything necessary is close at hand. Vegetables, the fancy ones like asparagus and artichokes and imported lettuce, are home-grown—the more easily grown ones, we buy once a week at the open-air market in the nearest town. The cook usually goes on Sunday, on horseback, half an hour "down the hill," riding side-saddle, her voluminous skirts arranged with dignity. We often drive down ourselves, marketing once a week being no hardship, and all the neighbours congregate in the town on Sunday. We can stand in the shade of the big *amatle* tree in the centre of the plaza and watch the market and talk shop with our friends.

Talking shop naturally means coffee, the main subject of conversation in all Central America, and the weather (in connection with the coffee crop); the price of corn (since you must feed your Indian labour, and there is no coffee crop without labour); world affairs (as far as coffee prices will be affected); and the Indian labour (for your crop). Of course, this can be varied by discussion of some one else's crop.

Sometimes we even discuss servants, the servant problem being a matter of perennial interest the world over. In our case, however, the grimness is considerably lightened by the almost fantastic inefficiency we occasionally encounter. There is the apocryphal legend of the cook who boiled the little hour-glass until the sand ran through and then could not understand why the eggs were raw.

Finca life is the healthiest and pleasantest in the world for small children. Unfortunately, there is always the very real tragedy of expatriate families—that the children must eventually go away to school, and that when they go they go so far. But it is unavoidable, and we are all resigned to it, and meantime the children can grow up in the easy-going finca atmosphere, surrounded by all the pets a child's heart could desire, and with several thousand acres for their playground.

The house, originally, was the typical finca house—four or five rooms in a row, surrounded on four sides by verandas. Now, however, it has been enlarged, remodelled, and the original verandas eliminated, so that it is like no other finca house we have ever seen. It is built of wood, with a corrugated iron roof, and has two fireplaces whose chimneys will undoubtedly fall down in some earthquake, but meantime the fires are pleasant on cold nights.

Guatemala is the travel-folder writer's dream come true, because all the usual words fit so aptly in describing it. The towns are spotless, especially the capital, which is immaculate. The houses are mostly one-story, adobe, and foreign-looking, with barred windows and patios full of flowers.

Lake Atitlan is the tidiest and most accommodating lake I have ever seen. It is surrounded by large, jagged peaks, each one of which is always crowned by a small white cloud, all neatly reflected in invariably bright blue water. Aldous Huxley, in his book, said it was almost too picturesque, which pleased us all tremendously because we had thought so for years. The Mayan Inn (a hotel in a large Indian town in the highlands) is furnished completely in Spanish colonial antiques and has modern bathrooms and superb beds. The roads all over the country are well kept-up and, considering the terrain, literally miracles of engineering.

The Indians are completely unmodernized, and, for the first time in the history of their race, unenslaved and unoppressed. They wear their traditional costumes, which are extremely colourful and unlike any other clothes in the world. They weave their own textiles by hand, and Guatemalan textiles are considered by experts to be amongst the finest examples of primitive handweaving. The Guatemalan Indian lives exactly as his forbears did, speaks his own language (in some remote districts no Spanish is spoken at all), and conforms strictly to his racial and tribal traditions. He submits his unconditional loyalty to the Government in the person of the President, and otherwise is his own authority, obeying his superiors in the communal government, which each tribe and town sets up for itself.

In a country where any one can go out and pick a stem of bananas for nothing, there can be no real poverty; and in a country where orchids grow wild on trees everywhere, there can be very little ugliness.

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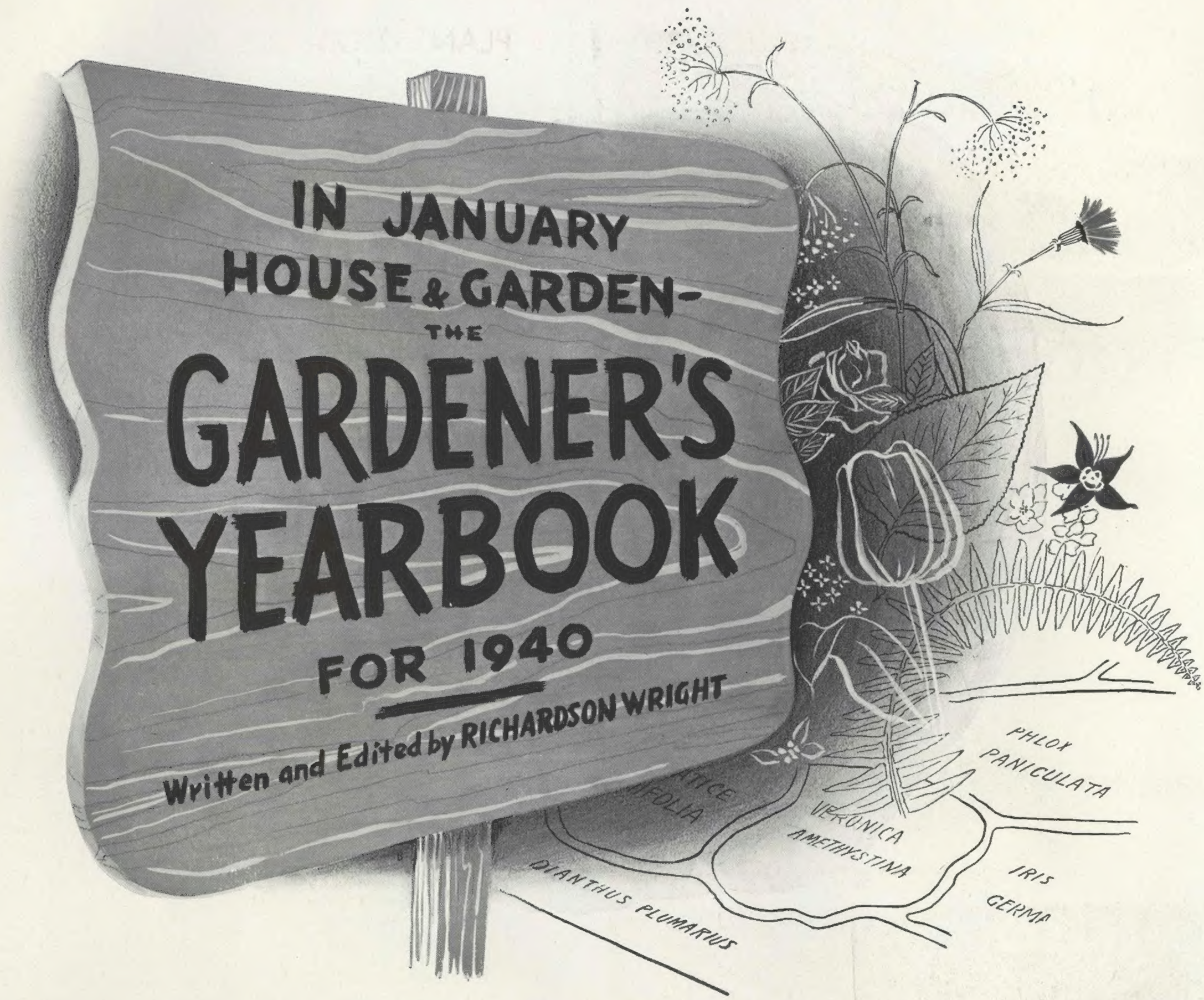

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